TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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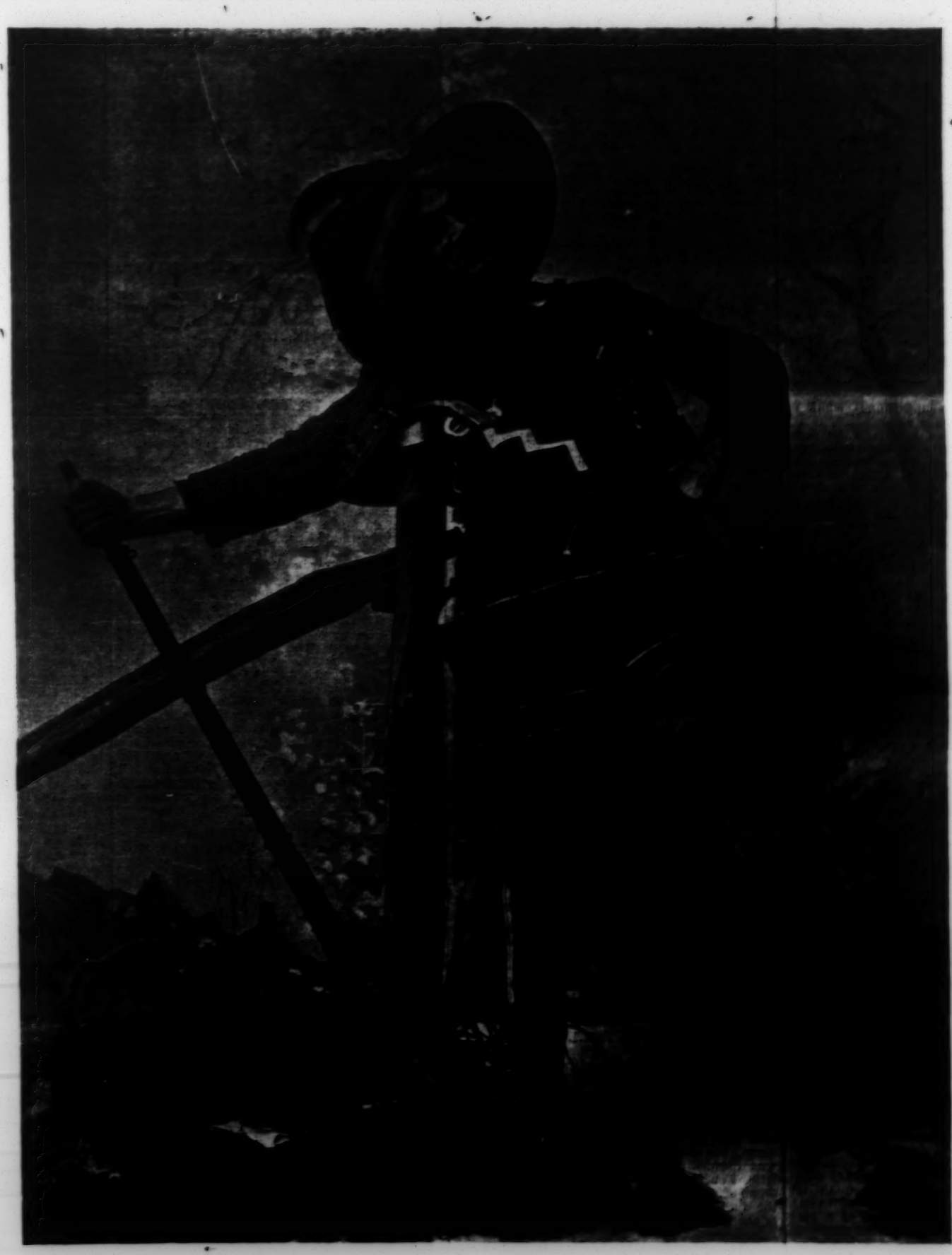

JOSEPH GAWTHORN
As Boris in The Fortune Teller.

A MAN OF MELODIES.

A MIRROR man found Charles Puerner, the composer, at home and at work. Indeed, the terms are almost synonymous in Mr. Puerner's case, as it would be difficult to find in the city a more constant worker than he. Mr. Puerner graciously greeted the reporter, and in response to a request for an interview gave this story of his career:

"You may say that I was born in Norfolk, Va., in 1849. There and here in New York I spent my boyhood studying music under a number of masters. At an early age I began composing, and between that time and this I have written almost everything from opera down to two-steps."

"Your first opera was The Pyramid, was it not?"

"Yes, The Pyramid was the first opera of mine to be produced, though before that I had done several which never came into public view. The Pyramid was put on in May, 1887.

"This bust will give you an idea of the richness of the Egyptian costumes used in the piece," said Mr. Puerner, indicating a beautiful Faience head standing near his desk. "That was done for me by a sculptor friend of mine, and represents Tai, one of our principal characters.

"After the Egyptian opera I transferred my musical affections to Europe and did The Robber of the Rhine, which was produced at the Fifth Avenue Theatre in May, 1892. Three years later the burlesque, Thrilby, written by Joseph Herbert and myself, was produced under Richard Mansfield's managemen at the Garrick."

"With great success," added the interviewer.

"Well yes, it was a success," admitted Mr. Puerner, smiling; "but remember, you said that, not I."

"And your other compositions—what of them?" asked the MIRROR man.

"They are almost too numerous to mention," said the musician. "I have done more than two hundred orchestral works, and really I would not recognize many of them now if they were played before me. Then you know I have done a very great deal of incidental music for innumerable dramas."

"Now that introduces a subject," said the note-taker, "upon which I should very much like to hear your opinion. What, exactly, do you consider the province of music in its connection with the drama?"

Mr. Puerner became suddenly interested. "We have there," he said, "a matter worthy of discussion. It is not commented upon enough, nor considered carefully enough, and therefore I am glad to talk of it. In the first place, I should say that suitable music accompanying dramatic action is nearly always very effective. Remember, I said 'suitable' music and 'nearly always.' A strong situation may be wonderfully heightened by a few bars of exactly the right music at exactly the right instant. The common error is in overdoing the thing and consequently losing the effect altogether.

"A person who drinks champagne only upon rare occasions certainly enjoys it more than one who has it every day, and an audience after listening to the drone of meaningless music during an entire act can hardly be impressed by more and louder music of the same sort at its climax. The whole charm and value of it is too often killed by overdoing.

"In the old English melodrama—stop! I'll interrupt myself to turn the tables and ask you a question: What does the term melodrama mean to the majority of people nowadays? What does it suggest?"

"Buzz-saws, principally," answered the MIRROR man, "and explosions of various sorts and firearms galore."

"Exactly so!" exclaimed Mr. Puerner. "The term has been robbed of its rightful meaning, and is now associated only with gunpowder and sensational stage effects. The word, of course, means simply a play in which every action is accompanied by appropriate music. I was about to say, when that interruption came, that the old English melodrama was a very foolish institution. The idea of accompanying every movement of the actor, every situation, however trivial, every display of emotion, with music was ridiculous. To be sure the *kind* of music was then very carefully looked after, as well as the quantity, while many of the stage-managers of to-day are satisfied if they have any sort of a soft melody for a love scene and a great crash of all the instruments to emphasize a climax.

"Do not understand me to say that this misuse of dramatic music is by any means universal. It is, however, more common than it should be, and the subject is worthy of a great deal more attention than it usually receives.

"Naturally, the greatest value of music is in connection with scenes in which the action is largely pantomimic. An opportunity is afforded in the last act of Tess. There I have tried to express melodrama in the exact meaning of the term.

"Many of the old-time actors were so thoroughly schooled to the use of incidental music that they could scarcely turn around unless they heard it, and the idea of entering without a little burst of melody to welcome them would have filled their souls with disgust.

"Since then players and stage-managers have learned the value of silence, as far as the orchestra is concerned, and dramatic music will eventually be given its legitimate place and its proper value."

"You have doubtless noted great changes in this matter during your own career, have you not?"

"Oh, yes, indeed. I have been actively connected with the stage for nearly thirty years, and times change and people change all too rapidly. Of course, methods change with the times and the people. You see around you here mementoes of many of our great actors with whom I have been professionally connected. Some of them are gone forever. There are Edwin Booth and Tomasso Salvini. Here are portraits of great dancers from my spectacular period at Niblo's Garden—De Rosa, Bonfanti, Casati, and others. You see my experience has been quite varied, coming back to music from the dramatic by way of the spectacular. Here is Sir Arthur Sullivan, whom I knew when he was here in 1885. And that reminds me that in the light opera field we have, during the last few years, produced so many good composers of our own that we have practically emancipated ourselves from the Old World."

DEATH OF NATHANIEL C. CHILDS.

Nathaniel C. Childs, playwright, journalist and theatrical manager, died at the Jefferson Hospital, in Philadelphia, on Thursday, Oct. 27, from the effects of a shot fired by his own hand during the preceding Monday night. He had attempted suicide on Sunday by taking morphia, and while still under the influence of the drug, though recovering rapidly, he inflicted the wound which resulted in his death.

The cause of Mr. Childs' mental depression lay in the failure of Little Miss Nobody. He had labored earnestly for its success, and had embarked $3,000 in the venture of producing it on the road. A week before his death he became the press agent for 'Way Down East, and though the company was playing to excellent business and his personal pecuniary affairs seemed brightening he was unable to throw off the gloom resulting from his recent misfortunes.

Mr. Childs was born in Boston about fifty years ago. After a brilliant career at Harvard, where he was a prominent member of the Hasty Pudding Society, he graduated in 1869, receiving the degree of M. A. He turned his attention to journalism immediately after leaving college, identifying himself with a number of Boston papers, and finally became editor of the *Boston Traveller*. This responsible position he filled for several years until, in 1876, he entered the theatrical profession. As Madame Janauschek's manager he became well known throughout the country, and subsequently was connected with Henry Irving, Sara Bernhardt, Abbey and Schoeffel, and Daniel Frohman, in the business departments of their enterprises.

As a dramatist Mr. Childs was best known by his farce comedy, Fun in a Photograph Gallery, and his extravaganza, Hiawatha. His more serious plays gained little or no recognition.

Mr. Childs was a man of keen intellect and brilliant attainments. As a scholar and linguist he was appreciated by his friends, and as a jovial *bon ami* he was always a welcome guest among them.

His wife was with him when he passed away, and the day after his death journeyed with the remains to Somerville, near Boston, where all that was mortal of Nathaniel C. Childs was placed beside the graves of his ancestors.

OBSTREPEROUS OPERA LOVERS.

It is rare indeed that a theatrical manager calls upon the police to drive a prospective audience away from his doors, yet this is precisely what occurred on last Monday evening at the Thalia Theatre in the Bowery.

Manager D. Kessler had rented the house to the new Russian Opera company for Monday and Thursday nights of each week, his own company appearing on the other nights. The Russians, under the management of E. M. Medwedof, were billed to appear in Samson and Delilah, and so well had the attraction been advertised that some eight hundred ticket holders gathered before the doors, eager for the promised artistic feast.

But the portal remained closed, because of the insignificant fact that the Russian manager had not paid over to the Hebrew manager the sum agreed upon for the rental of the house. When this became known to the waiting multitude each and every man determined to emulate, on his own account, the hero of the recreant opera and do his best to destroy the temple. Mr. Kessler, realizing the danger of such an onslaught, promptly sent a courier to the centurion of the district—otherwise the police captain—begging his aid in the coming conflict. Right hastily the men-at-arms responded to the call, and so vigorously did they wield their weapons that the crowd fell away before them, even as the hairs of Samson's head fell beneath Delilah's shears. Yet the sympathy of the onlooker went with the vanquished army, for had not these honest citizens paid good coin that their ears and eyes might be entertained? And were they not being driven operaless to bed with naught save worthless bits of pasteboard in their erstwhile well-filled pockets?

DRAMA FOR THE INSANE.

A performance at once extraordinary and pitiful was given on last Wednesday night at the Matteawan Insane Asylum before an audience composed almost entirely of inmates of the institution. The playwright, Ernest Bostwick, is insane, and all but three of the players who took part in the production were chosen from among his brothers in misfortune. The drama was decidedly up to the times, bearing the title For Love and War, and having for its scene of action the battlefield at Santiago. In the dialogue were many allusions to the topics of the day, and the audience displayed wonderful acuteness in catching the witty points and in appreciating the thrilling situations of the play. Every part was well taken, and was played earnestly. Indeed, a sane onlooker could scarcely realize that the hundreds of orderly, interested spectators and the capable actors on the stage were all citizens of the Kingdom of Madness.

OPENING OF THE LYCEUM SEASON.

The regular season of the Lyceum Theatre Stock company will begin on Nov. 22, when will be presented A. W. Pinero's comedy, Trelawny of the Wells. The cast will include Edward J. Morgan, Charles Wolcot, William Courtleigh, Henry Woodruff, George C. Boniface, Grant Stuart, John Findlay, Thomas Whiffen, Mary Mannering, Hilda Spong, Elisabeth Tyree, Mrs. Wolcot, Mrs. Whiffen, Helma Nelson, and Ethel Hornick.

A PALE YOUNG MAN'S EXPERIENCE.

A pale young man, with lines of suffering about his set lips, sat patiently in the outer office of a well-known theatrical manager last week and gazed wistfully at the door bearing the ominous word "Private." For two long weeks the P. Y. M. had waited there, only varying the monotony of his vigil by occasionally asking in a plaintive voice if the greatest of all great men was within. To the repeated query the office boy invariably answered "engaged," and the young man wondered at length if the boy's vocabulary was limited to that one word. "What a dreary life his must be," he mused, "to sit eternally before a door and chant 'engaged, engaged, engaged.'"

But at last on one happy, blithesome day the boy brought tidings to the weary waiter that he might enter the sacred portal of the ominous word. With stuttering steps and doubly pallid face the P. Y. M. passed through the door and threw himself prostrate before the stout gentleman who sat like a Joss in the temple. "I have a scheme," said the intruder, pressing his forehead to the floor. "Arise, then, slave, and tell it to me, and, egad, if it be a worthy and profitable scheme I may even do thee the honor to steal it from thee."

Thereupon the young man rose up and taking from the folds of his cloak a mysterious black box he exclaimed, "Great is my scheme and of much value, O master! With it we shall supply comic operas for all nations and for all time. And so hastily shall we send them forth that even he of the electric-motor pen, the great Harry, whose surname is Smith, will stand aghast and say 'verily a new prophet is come to us beside whom I am as slow as the turtle—even as the property turtle which stands sentry at the gateway of the mosque called Manhattan.'"

During this speech the manager's eyes glowed with a covetous light, and when it was done he exclaimed hungrily, "Tell me, O youth of the fertile brain, for methinks I see in the near future great piles of shekels for us both. What, then, is thy secret?"

"'Tis here," replied the P. Y. M., holding before him the mysterious black box. "This, sire, is a phonograph into which all the grand operas of all the ages have been sung. They are sublime, magnificent!—yet the public does not want the sublime and magnificent, but the comic, which is simply the reverse. Now perceive, O Greatest of the Great, I place the cylinder wrong end before. It is the cylinder upon which is imprinted the beautiful opera of Rigoletto. We shall hear the last note of the finale first, then the next to the last, and so on until we hear the first note of the opening chorus last."

With these words the pallid youth pressed a button and, lo! from the brazen mouth of the instrument there came a flood of strange new melody—new, yet mellowed with the magic touch of time. And the manager smiled in ecstacy as he realized that the words of the songs were words that could be understood by no mortal man nor woman nor critic. "Verily you have discovered the mysterious thing for which we and our forefathers have sought since the beginning of time. Come to my arms, O son of mine, for you have brought me What the Public Wants!"

And after embracing him the manager straightway made a cheque for $2 and bestowed it upon the originator of the greatest of all ideas. Again the door bearing the ominous word opened and closed and the manager, in sweet solitude, computed the marvelous millions of shekels which would come to him through the scheme of the pale young man.

A DAINTY ADVERTISEMENT.

Alice Nielsen and The Fortune Teller at Wallack's have been advertised in magnificent fashion on fences and in windows, but so had other things, and Frank L. Perley realized the importance of a new invention in celebration of his pretty star and her prospering opera. And so the invention was invented. It consists of the daintiest, most delicately tinted card envelope, sweetly perfumed, and bearing the monogram of "Musette, Fortune Teller;" the inscription "Know Your Fortune," and the stamp of a swell stationer. Inside is a card of fashionable size, tinted to match, and showing some printed sentiment such as "Joy has been known to kill—insure against this shock by having your fortune told by Musette, the Fortune Teller. Hours: Daily, 8 to 11 P. M.; Saturday, 2 to 6 P. M." Then the envelopes are placed in the shops to which the matinee girls go. The idea is very neat, the execution as dainty as might be, and not a word that can be read as an outright advertisement.

ENGAGEMENTS.

Bercton Radford, late of Chattanooga, with Julia Marlowe.

Stephen Wright, for the heavy role in The Red, White and Blue.

Louis S. Goullard, with Finnegan's Ball, as business-manager.

Maude Winter, for The Village Postmaster, opening at the Fourteenth Street Theatre, on Nov. 14.

R. H. Turner, with Uncle Josh Spruceby, as agent.

Carrie Tutein, Miss Peters, and James Marlon, with Dewey's Reception in McFadden's Alley.

George De Long, with May Irwin.

Richard F. Carroll, for A Dangerous Maid.

Robert M. Edwards, for the light comedy role in For Her Sake.

William Polla, with the Anderson Dramatic company.

For the production of The Village Postmaster at the Fourteenth Street Theatre on Nov. 14 Colonel T. Allston Brown has engaged Frank Mordaunt, W. H. Pascoe, George Ober, Eugene Powers, Walter Lennox, Sr., Maude Winter, Adelaide Cushman, Agnes Farnum, Jennie Weathersby, Annie Buckley, C. A. Jones, and Tillie Stone.

S. H. Simon, as general contracting agent for Buffalo Bill's Wild West.

Leon Victor, re-engaged as assistant advance agent for Down in Dixie.

May Cook, for Fate Goodbar's As We See It.

Mr. and Mrs. Edwin Browne are recent additions to Blaney's The Electrician company, playing respectively Turner and Edith.

The New Crescent, Fond du Lac, Wis., under Wm. H. Stoddard's management, has new stage and all new scenery. Auditorium remodeled and floor raised.

GOSSIP.

The picture above is a likeness of the clever comedian, Harry Dull, as he appears in one of the few moments when he is in good humor while playing General Blazer with The Rays in A Hot Old Time. The company is playing this week at the Gayety Theatre, Brooklyn, where The Rays are doing their usual business of turning people away.

Little Lillian Claire, who played Mandy in Shore Acres, has resigned from the Henry Chanfrau company to play important child roles with Daniel A. Kelly.

Jay Wilson has succeeded James Kearney in On and Off, Mr. Kearney having gone to London to stage the farce there.

David Valencourt has resigned from Henry Chanfrau's company to join Daniel A. Kelly for leads and heavies.

Alma Chester, at Salem, Mass., week of Oct. 17, played to the largest business in the history of her company, and to the largest audience ever seen in Mechanic Hall. Miss Chester, Mr. White and Mr. Kennedy received handsome floral tributes from the Sheridan and Enterprise Clubs, of Salem.

Among the improvements at the Grand Opera House Brooklyn, inaugurated this season by Frank Dietz, the new manager, is the erection of a commodious scene room adjoining the stage. This will facilitate the handling of spectacular and other productions carrying heavy sets.

Charles A. Prince and Sadie Whitcomb, of Ward and Vokes company, were married in Kansas City, Mo., on Oct. 26.

Mary Bankson, of the Daniel R. Ryan company, was obliged to retire from the organization at Burlington, Vt., last week on account of an attack of nervous prostration, brought on by overwork. Mrs. Bankson will spend a few weeks in Indiana with friends, and will then go to Oregon for a year's rest.

May Irwin, who will return to the Bijou on Nov. 7 in her new play, Kate Kip, Buyer, will sing five new songs, "Since My Hair Turned Red," "I've Got Him Dead," "Dere's Sumpun 'Bout Him Dat I Like," "She's a Thoroughbred," "Ef Yo' Ain't Got No Money Yo' Needn't Come 'Round."

Mr. and Mrs. Tom McCoy (Alice Fitzgibbon) joined O'Hooligan's Wedding at Terre Haute, Ind., and have made a hit.

Flossie Sinnott will play juvenile roles with Joseph Murphy this season. She appeared as Boy Jack in The Kerry Gow, at Orange, N. J., last week.

Charles E. Blaney visited his Eastern A Hired Girl company for a few days last week. The farce has an entirely new second act, which has made a favorable impression.

The Page Sisters and their pickaninnies joined A Hired Girl (Eastern), at New Castle, Pa., on Oct. 20.

Mazie King, of Gilmore and Leonard's Hogan's Alley, met with a peculiar accident at the Walnut Street Theatre, Cincinnati, Oct. 20. In her dance she mounts a chair and table on her toes, returning from table to chair and to the floor on her toes. On this occasion the chair broke in three pieces and Miss King fell to the floor. But she was uninjured and finished her act to great applause.

W. M. Wilkison will produce on Nov. 15 a new comedy, A Stranger in a Strange Land, by Sidney Wilmer and Walter Vincent.

Æschylus' tragedy, The Eumenides, will be played in English at the Carnegie Lyceum, Nov. 15, 16, by the Isis League of Music and Drama.

Judge Truax declined last week to issue an injunction to prohibit the use of the title The Fortune Teller by Alice Nielsen, Frank L. Perley, and others. Richard F. Sullivan claimed that he had copyrighted and had produced in 1895 a play of the same title. The Judge decided that a State court could not pass upon the matter.

The Herald Square Theatre was crowded last Thursday when a professional matinee of Hotel Topsy Turvy was given.

Chamberlain, Harrington and company, managers of the Iowa and Illinois circuit of theatres, inclosed to THE MIRROR a postal card addressed to their Keokuk house by Frank E. Long, asking for a date. Long advertises: "Our plays this year are all new, including the new Lost Paradise, Roland Reed's Cheek, Alabama, The Iron Master, The Middleman, Prodigal Husband, The Stowaway, Michael Strogoff, etc. We carry more people, more scenery, more specialties and more paper than ever before." This announcement ought to be interesting to the owners of some of the plays mentioned.

That Dangerous Woman, John A. Stevens' new four-act comedy drama, is playing to large business in the Eastern circuit, under the management of James R. Waite.

William Elmer, who has made a distinct hit in a character part in Sporting Life, may reside permanently in New York as an instructor of boxing.

IN OTHER CITIES.

BROOKLYN.

SATURDAY, Oct. 29.

This borough has enjoyed the first presentation of two novelties in advance of their production across the river. Ada Rehan's conception of Roxane in Rostand's much discussed drama drew largely downtown; while Burr McIntosh interested the Eastern District with A War Correspondent.

Brooklyn's first acquaintance with Cyrano de Bergerac does not seen to have been provocative of much real satisfaction. Mr. Daly's production of it at the Montauk has been amply satisfactory as to scenery and costumes, but the consensus of opinion, with both the public and with the local press, has been that this fad of the hour has aroused a great deal of interest and talk not really warranted by the actual facts. Charles Richman in the title-role was acceptable throughout and painstaking in every particular. His death scene was most artistic, and in the portrayal of that and other portions requiring tenderness he was far happier than in those moments devoted to the swashbuckling episodes. Ada Rehan's Roxane was gracious and agreeable to the eye. Not in a long while has this artist appeared to such advantage in a physical sense. Dear old Mrs. Gilbert has had a generous reception on her first entrance, and her Duenna to Roxane has been all that a long experience and perfect technique implies. William Owen's Ragueneau was unctuous, and could not have been improved upon. The small parts generally were in acceptable hands. The attendance was enormous. Colonel Sinn next introduces Alice Nielsen in The Fortune Teller, with The Conquerors underlined for the succeeding fortnight.

Burr McIntosh's exploitation of A War Correspondent at the Amphion proved agreeable. While this gentleman has frequently had much stronger mediums, and the play itself is not calculated to contribute to the renown of its author, there is much in it that is timely, and the tendency of which is to make the auditor accept it willingly and not cavil for a too close demand as to the reason why. Several beautiful and realistic bits of scenery add much to its enjoyment. Manager Clarence Fleming follows it with Melbourne MacDowell and Blanche Walsh in La Tosca, Cleopatra, and Fedora.

The Old Homestead manifested its continued popularity at the Columbia, where Denman Thompson's Joshua Whitcomb proved interesting. Colonel Sinn succeeds it with The Liliputians in The Golden Horseshoe, direct from its run at the Irving Place.

James O'Neill crowded the Gayety with his old-time staunch success, Monte Cristo, which is ever potent to conjure with in that locality. When Greek Meets Greek was the bill for Thursday night and Saturday afternoon, when Miss Radcliffe and E. L. Breese repeated their hits. Manager Bennett Wilson next entertains Johnnie and Emma Ray in A Hot Old Time.

At the Park the sun of prosperity is once more shining, and All the Comforts of Home proved so inviting as to warrant retention for a second week, the wisdom of which was proven by the large business done. Matinees are now given here on Wednesday and Saturday only. Managers Grover announce Pink Dominoes as their next exhibit.

The Rays caused the ticket sellers at the Grand Opera House to work overtime. A Hot Old Time there drew like the proverbial mustard plaster. Working like beavers themselves, John and Emma Ray have had a supporting cast not one whit behind in unflagging zeal, the result being a show that was a bouncer from start to finish. Manager Frank Dietz has Andrew Mack in An Irish Gentleman to follow.

At the Bijou John Martin's Secret was prolific of interest for those who like that sort of pabulum, and will be succeeded by Cumberland '61.

Hyde and Behman's olio started off with the Lenton Brothers, comedy acrobats, followed by Fred Niblo in a monologue. Charles Grapewin scored well with some new absurdities, and had clever aid from Anna Chance, whose personality is attractive. Lillie Western proved better than ever in her well-known musical act. Her rendition on the xylophone of the "Morning, Noon and Night in Vienna" overture was both brilliant, effective and striking. Bobby Ralston, the vest pocket comedian, worked hard and with good results, as was evidenced by his numerous recalls. Lillian Burkhart made twenty-four minutes pass most agreeably with an exploitation of The Salt Cellar, which Marie Geistinger, the famous German artist, considered one of her best bits at the Thalia Theatre some years ago. Miss Burkhart had excellent support from Caryl Wilbur and Mr. Stone. Julie Mackey displayed three effective changes of raiment and a pyrotechnic show of diamonds that was dazzling. Her song selections were happy, the last, an old-timer, "The Only Pebble on the Beach," being sung in a manner so original as to partake of novelty. Ward and Curran repeated their usual stereotyped hit, and withdrew with their hearers insistent for more. A. D. Robbins dismissed the audience with his striking exhibition of trick bicycle riding. Coming headliners are Marie Jansen, Bert Coote, and Julie Kingsley, also Williams and Walker.

Isham's Octoroons gave a rattling round of pleasing turns, amusing sketches and entertaining farce at the Brooklyn Music Hall, where all is so uniformly excellent it is difficult to particularize. Among the talent was found Rastus and Roats, Stella Wiley, Stuart and Williams, Fred Douglass, Patterson and Heney, Shepard Edmunds, the Brittons, and the Wells Sisters.

Manager William L. Bissell has a good, clean and interesting programme at the Star, interpreted by the Gay Morning Glories, which are to pass out of bloom for Weber's Parisian Widows.

N. S. Wood, always a strong favorite at the Lyceum, interested the denizens of "Dutchtown" with Out in the Streets, and will next bring to view there The Waifs of New York.

Weber's Parisian Widows had numerous callers at the Empire. Irwin Brothers' Burlesquers are underlined.

The Unique was inundated with patronage for The High Rollers, and has promising indications for a continuance of the same with the incoming May Howard and her contingent.

The long somnolent American Theatre, formerly the Novelty, is again manifesting signs of life, and a reopening is promised in November, under the lesseeship of Rubens and Engleman.—George H. Fitchett, treasurer of the Star Theatre, season before last, has renewed old acquaintance the current week in his present capacity of business-manager for Sam Scribner's Gay Morning Glories.—Percy G. Williams, of Bergen Beach fame, has leased the Brooklyn Music Hall, to take possession on Nov. 7. Mr. Williams asserts that inside of a twelvemonth he will have two similar establishments under way, one each on Flatbush Avenue and over in Greenpoint. With these and Bergen Beach a circuit will be formed.

SCHENCK COOPER.

SAN FRANCISCO.

Last week was not brilliant in the theatrical way. At the Baldwin the Frawley co. produced Love in Harness. It did not take the city by storm, being by no means up to the standard of the plays given so far by the co. upon its second venture this season. The comedy, being of the French school, is frothy, and some of the members of the co. were ill suited to the parts cast for them. Blanche Bates, for instance, in the part of Una Urquhart appeared ill at ease. True, she played with some degree of vivacity, but there was not enough in the part for her; she has studied in another school of late. Frawley was fair as Frederick Urquhart. Sam Edwards found the role of Jeremiah Joblots very congenial to him; he is thoroughly at home in such parts. Eleanor Carey played well up to him as Mrs. Joblots. Adora Andrews did her best piece of work this season as the maid in the last act. Week 24 The Prisoner of Zenda is billed. Blanche Bates will be Flavia, Frawley the Englishman, Theodore Roberts Black Michael. The staging and costuming of the play will be especially elaborate.

Those eccentric comedians Mathews and Bulger are great favorites here. Their rag-time opera, By the Sad Sea Waves, played to crowded houses at the Columbia 17-23. Nellie Hawthorne looked pretty and sang well. Josie De Witt's violin playing was much admired. Ned Wayburn gave interesting specimens of rag-time on the piano. Mathews and Bulger kept their audiences in roars of laughter with their keen, quick sallies. By the Sad Sea Waves will play another week.

The Circus Queen kept up its merry gait at the Tivoli week 17. Girofle-Girofla follows. Lecocq's opera will be presented with special scenery, costumes and accessories, and with a new book specially prepared by J. Cheever Goodwin, the author of Wang. Anna Lichter and Elvia Crox will alternate in the title-role. Jean Clara Walters, who will make her reappearance in this city after an absence of nearly five years, will be the stern wife, Aurore. Annie Myers, the new soubrette, will be seen as Paquita. Business continues good.

At the Alcazar The Wife played a second week. There was a slight change in the cast, Florence Bradford taking the part of Lucille Ferrant in place of Gertrude Foster. May Blossom, a New York success of years ago, follows.

At Morosco's Grand James M. Brophy and the stock co. presented Straight from the Heart, a melodrama abounding in thrilling situations, hair-breadth escapes, etc. Brophy was the hero, Dr. Walton, and was earnest and manly, as usual. Landers Stevens was the thorough paced villain, Ventry Fox. Leslie Morosco scored a hit as Harold Nugent. Lorena Atwood gained the sympathies of her audiences as Clara Nugent, lost on the desert. Julia Blanc played Lolotte, her French maid, creditably. Other parts were acceptedly filled by members of the company. The Streets of New York follows 24.

Clara Thropp in Where's Matilda played to good audiences at the New Comedy. She proved to be a sprightly and pleasing comedienne, sang nicely and danced gracefully. A good co. helped Miss Thropp to keep the fun going in a piece entirely devoid of plot. Charles Thropp and Edward O'Connor are especially deserving of mention. Week 24 Clara Thropp will appear in a musical comedy written especially for her, entitled The Little Hussar. The scenes are laid in Australia, and deal with the efforts of a professor of music to produce his opera at the camp where the Hussars are celebrating their General's birthday.

The season at the California will open 23 with Calder's co. in the Sutton Vane drama, The Span of Life. Popular prices.

Carrie Roma, the well-known soprano, will go to Europe shortly. Her admirers confidently predict her success across the water.

Maurice De Vries, the baritone, has accepted an engagement to appear with Melba next season.

FRED S. MYRTLE.

DENVER.

Several people deserve credit for the new farce, Mistakes Will Happen, which was the attraction at the Broadway Theatre Oct. 16-22, playing to excellent business. These people are Grant Stewart, who has constructed an entertaining farce built on unconventional lines; Jacob Litt, who has mounted the play nicely and chosen a thoroughly competent co. to interpret it, and the co. itself, who throughout gave an admirable performance. The entire prouction was a most satisfactory one. Mr. Stewart's play abounds in unique and genuinely funny situations, bright lines and exceedingly humorous complications. There is so much that is new in the play and the material is so deftly and effectively handled that there is little room for criticism. As for the co.—well, not a part was badly taken. Of course, local interest centred mainly in Henrietta Crosman, pleasantly remembered for her connection with stock work in this city, and she was accorded a gratifying reception. As Mrs. Hunter-Grayson, Miss Crosman, who is a comedienne of great ability, gave a most satisfactory performance, playing the role brilliantly and effervescently; her work being conspicuous for its naturalness and spontaneity. Charles Dickson appeared in one of those comedy characters for which he is peculiarly well suited, and played it well, albeit his conception and portrayal were upon precisely the same lines of everything he has given us for a decade. Nannette Comstock, although cast in comparatively a minor role, pretty nearly succeeded in carrying off the honors. She is an exceedingly clever actress, whose methods are artistic. She is charmingly natural, refined, sweet and graceful, and her acting shows finesse and polish. She made a decided hit with our public. Carrie Behr's German servant was funny. Charles Harbury contributed a carefully conceived and well enacted portrayal of a hypocritical old man.

At the Tabor the Herrmanns did good business, and Adelaide and Leon Herrmann succeeded in sustaining the reputation established by the late Alexander Herrmann. The entertainment was an amusing and entertaining one, and if Leon Herrmann has not yet attained that degree of skill and dexterity achieved by his uncle, none the less he proves himself to be a conjurer and magician who is far from commonplace and gives evidence to a remarkable degree of those talents which have made his predecessors famous. Adelaide Herrmann is the bright particular star in the present co., her dances being quite out of the ordinary. In fact, it is impossible to conceive of more beautiful light effects than those devised and used in the dances in question. A Texas Steer 23-29.

Harry Martell's co. continued to sow Wild Oats at the Lyceum 16-20.

F. E. CARSTARPHEN.

BUFFALO.

Mrs. Fiske was seen here at the Lyceum Oct. 24-29 in the character of Tess, and gave us such a portrayal as is seldom seen in a lifetime. The production is well mounted and the support is admirable, that of Eleanor Lane being notable. Tess is being put on for the entire week, except Thursday matinee, when the double bill of A Bit of Old Chelsea and Love Finds the Way will be offered.

A Day and a Night was the attraction at the Star 24-29, and while it seems to please many people it is a disappointment to numerous admirers of the Hoytian school. The reason for this can be summed up in a few words: there is a plethora of specialties and a paucity of dialogue which is distressing. Otis Harlan gets all that could be expected from a none too good part, and William Devere, as the old Commodore, was clever as usual. Helen Rutter was exceedingly good to look upon, and was in every way charming throughout. Louise Gunning did excellently with several songs. The girls are pretty, and the scenic effects are good; but the music is rather tiresome. The business was big. Under the Red Robe 31-2. The Bride Elect 3-5.

Julia Arthur presented Ingomar for the first time 20, and gave a decidedly clever and sweet interpretation of Parthenia, which was the more remarkable from the fact that Miss Arthur had never seen the character portrayed. Her supporting co. left nothing to be desired, the work of White Whittlesey being particularly noticeable. The production was notable from a scenic standpoint.

The initial presentation here of The Finish of Mr. Fresh will occur at the Lyceum 31-2. In the cast are such well-known specialty artists as Al. Wilson, George W. Day, Harry Earl, the Stewart Sisters, Fanny Bloodgood, May Montford, Kathryn Klare, John and Nellie McCarthy, and Charles B. Ward. The music is by Dave Braham.

The Buffalo Choral Club will present The Prodigal Son, an opera by John R. Purdy, at Lancaster 28.

Julia Arthur was the guest of honor at a reception given by the Women's Union one afternoon last week.

Fred R. Wren, formerly connected with the Academy of Music, will open the new People's Theatre 7. Dramatic stock productions interspersed with vaudeville will be the policy of the house.

James Whitcomb Riley is to give a reading from his own selections at Concert Hall 31.

Brooke's Chicago Marine Band will give a concert at Shea's Theatre 30. Sybil Sammis is to be the soloist.

Seidl's Orchestra drew a good house at the Star 23. Sara Andrews was the vocalist.

Israel Zangwill, the English writer, lectured on the drama as a fine art before a large and enthusiastic audience at Temple Beth Zion 25.

Under the management of Fields and Lewis, Lottie Gilson and John Kernell will be separately starred next season, the former in A Sensational Miss, and the latter in a revival of McFadden's Elopment.

After several dress rehearsals in the wilds of Pennsylvania, Eddie Bald will produce his play, A Twig of Laurel, at the Stone Opera House in Binghamton 1. It is quite likely that a goodly crowd will be present from here to attend his debut.

Archie McCaw, cornettist of the Star Theatre Orchestra, has been rehearsing a musical act of his own invention at Niagara Falls, and from all accounts he has a winner.

William H. Hapgood, the well-known Protean artist, writes me that next season he intends equipping a mammoth high-class minstrel and vaudeville show and exploiting it around the world, the tour to be directed by himself. The production will first be taken to Johannesburg, S. A., for a run, and then through the colonies.

Mart Helsey was in town one day last week on his way West, to join the Shenandoah co.

The information comes to us that Helen Yorke, late of the Yankee Doodle Dandy co., will be featured throughout the remainder of the season in a well-known burlesque co. This young artist is gifted with a pleasing contralto voice and a charming stage presence, and should prove successful in her latest undertaking.

The Buffalo *Enquirer* of recent date contained an interesting interview with William Devere, in which he told of his earlier career, and stated how he came to found the Cleveland *Sunday Times*.

RENNOLD WOLF.

MILWAUKEE.

The Salisbury Stock co. gave two excellent performances of The Ironmaster at the Davidson Oct. 23 to S. R. O. The production marked another artistic success to the credit of this fine organization. Frederick Paulding appeared as Phillipe Derblay, Benjamin Howard as De Bligny, and Lisle Leigh as Claire. Mrs. Samuel Charles has been added to the co., and made her bow as the Marquise. The remainder of the co. were allotted suitable roles, and the performance was given with smoothness and finish, frequent curtain calls testifying the appreciation of the audience. A large audience greeted Julia Marlowe in The Countess Valeska 24. The magnificent staging and rich costuming of the play, together with the superb treatment it received at the hands of a thoroughly excellent co., could not fail to please, though it cannot be said that the play itself aroused much genuine enthusiasm. By the power of her wonderful art and magnetic personality, however, Miss Marlowe undoubtedly gained another artistic triumph in her new role, and the admirable work done by the supporting co. evoked the highest commendation. Hobart Bosworth's fine interpretation of Achim and John Blair's convincing Marquis von Sturmel were especially praiseworthy, while the rest of the co. were equally good in their respective roles. Salisbury Stock co. in Diplomacy 31-5.

Many who went to the opening performance of The Evil Eye at the Bijou 23 were unable to gain admittance owing to the enormous demand for seats, and, judging from the first night's favorable impression, the attraction is destined to draw well throughout the week. The production is a spectacular extravaganza, freely interspersed with bright music, clever specialties and striking mechanical effects; the costumes and scenery were picturesque, and the performance amused and pleased hugely. Rosaire and Elliott made decided hits. Clara Lavine was very taking. Lillie Clemens sang well, as did also Zeph Goudreault. George D. Melville and Edward Caron did splendid work. The Althea Twins created a good impression, and the remainder of the co. acquitted themselves with credit. Why Smith Left Home 30-5.

The stock co. at the Pabst played Philippine Welser 23 to a large and enthusiastic audience. The piece was beautifully staged and costumed, and went well. The first American production of Mengersfelde, by Philipi, will be given 26. Ghosts 30.

Despite the stormy weather Burton Holmes drew a good sized audience at the Pabst 25, for the second lecture of the series, the subject being "Into Morocco."

In reporting the recent performance of Men and Women by the Salisbury co., I inadvertently stated that Charles Ray scored a hit as Arnold Kirke. Mr. Ray's success was achieved in the role of Mr. Pendleton.

Frank B. Hatch arrived 26 to superintend the preparatory arrangements for the reception of the new stock co. at the Academy.

Taylor Parvin is doing the advance work for Farley's Stock co., now touring the West.

C. L. N. NORRIE.

NEW ORLEANS.

The Greenwall Stock co. opened the fourth week of its successful engagement here at the Grand Opera House Oct. 23 by presenting The Great Unknown. The play has never been seen here before, and is, therefore, a new comedy in the eyes of this public. The production was put on in the most approved fashion and, together with the work of the entire cast, adds another success to the many of this co. Adele Block, A. S. Lipman, Alice Pixley, Miss Tyrrel, Louise Closser, Margaret May, Blanche Alexander, Walter Creighton, Carleton Macy, Charles D. Pitt, and Frank Crane composed the cast and worked hard. The event of the evening was the first appearance of George Holland, in the part of Jeremiah Jarraway, and it must be said in justice to the genial manager that the ability of the actor is of the same high standard as that of the manager, which is saying a great deal. Business very good. A Gilded Fool 30. The Little Detective 6.

St. Charles Theatre continues doing a tremendous business. For the week of 23 the bill consisted of Our Boys and numerous first-class vaudeville attractions. Papinta, in her gorgeous dances; J. Nelson Downs, coin prestidigitateur; DeHaven and Mal, in a juvenile sketch; Pete Baker, in songs and recitations, and new views by the biograph are the other inducements offered the patrons of this theatre. Christopher, Jr., 30.

Kelly and Mason, comedians, in Who Is Who, appeared here 23-29, and played to fair business during the week. A Parlor Match 30.

N. C. Goodwin and Maxine Elliott opened their second week 23 by presenting An American Citizen. David Garrick, and The Silent System during the week. Charles Coghlan in The Royal Box 30.

Manager F. Charley, of the French Opera co., is now in New York ahead of his troupe, which is due there 25. The co. is billed to appear here Nov. 10, and will remain for a period of three months or more.

Lew Parker, late manager of the Grand Opera House in St. Louis, is here, and, together with C. E. Davis, will manage the St. Charles Theatre and Academy of Music.

The Academy of Music is being treated to a general overhauling preparatory to the coming of the Murray-Lane Opera co., that will open here 6, presenting Nanon at popular prices. There will be thirty-eight people in the co.

J. MARSHALL QUINTERO.

GALVESTON.

Down in Dixie did a fairly profitable business at the Grand Oct. 19, 20. The darky contingent, apparently relied upon to supply the main features of the performance, accomplished that end, aside from which there is but little in the play to merit favor. A clean, strong and wholesome play, fitly staged, and capably acted by a co. of even excellence, forms a combination that can tend to only good results, and it is a pleasure to record such in connection with the presentation of Tennessee's Pardner 23, when a good sized audience greeted it with the same hearty evidences of genuine appreciation that marked its former visits. Next week 1492 and What Happened to Jones. Al. G. Field's Minstrels, booked for 28, postponed to 12, 13.

C. N. RHODE.

INDIANAPOLIS.

At the Grand the stock co. continues to draw good sized audiences at every performance, and the interest seems to grow as the public becomes better acquainted with the members of the co. The Wife was the bill Oct. 24-29. It was produced with great credit to the co., as well as to Stage-Manager Walter Clarke Bellows, who has mounted the play with a wealth of detail that has heretofore been unknown to Indianapolis theatregoers. The co. remains the same with the exception of Angela Dolores, who left the Neill Stock co., Cincinnati, to play the part of Mrs. Ives, to which she is especially well adapted. Miss Field, of the Grand Stock, is temporarily filling Miss Dolores' place in the Neill Stock co. Esmeralda 31-5.

A Female Drummer was English's offering 21, 22, and drew fairly good sized houses. It is by far the most pretentious production that Charles E. Blaney has attempted. The co. includes Johnstone Bennett, George Richards, Eugene Canfield, Nellie O'Neil, and other capable people. A Misfit Marriage opened 24 for two nights. While the co. is a fairly good one, the play seemed to be somewhat of a disappointment, and attracted only small houses. Herbert Kelcey and Effie Shannon in The Moth and the Flame 27-29. A Bachelor's Honeymoon 31, 1. International Grand Opera co. 2, 3. Primrose and Dockstader's Minstrels 4, 5.

At the Park Remember the Maine was given 20-22 to large audiences, and The Heart of Chicago was given a similar reception 23-25. The sensational scenes and exciting climaxes of both plays were received with hearty applause, and the patrons of this house seemed to be well pleased with both performances. Belle Archer in A Contented Woman 27-29. Have You Seen Smith 31-2. Hogan's Alley 3-5. A Guilty Mother 7-9. On the Suwanee River 10-12.

George W. June, the "public jollier," will leave the city to join Tony Farrell in The Hearthstone in the capacity of business-manager.

H. A. Du Souchet, author of A Misfit Marriage, spent a few days with the co., and made several changes in the play. Lucille Nunn and Frank Kendrick have left the co., and have been replaced by Miss Meta Maynard and James R. Smith. Other changes will be made in the cast in the near future.

William Gavin has returned to the city after a few weeks tour with On the Suwanee River as manager.

ALLEN E. WOODALL.

PROVIDENCE.

Down on the Farm, a rural comedy in four acts, was the offering at Allen's Star Theatre Oct. 24-29, and played to very good houses. Charles Manley had the leading role, Sam Huckins, a part which seemed to be especially adapted to him, and his efforts were warmly applauded. Mrs. Charles Manley, Ethel Brougham, Edwin F. Lloyd, Walter Fletcher, and John Leach played other parts well. The play was well staged. Boston Ideal Stock co. 31-5.

At the Providence Opera House The Ballet Girl 24-29. Frank Daniels 31-5.

HOWARD C. RIPLEY.

DETROIT.

Shenandoah had a splendid revival at the Detroit Opera House Oct. 24-29. The cast was a superb one. Maurice Barrymore, Mary Hampton, and Charlotte Crane were each a host in themselves. In the support are such names as Charles M. Collins, Charles Hallock, George Wright, Louis Hendricks, Otis Turner, Lynn Pratt, Frances Whitehouse, and Estella Dale.

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ALL EYES FOCUSED ON THE OPENING.

It is seldom indeed that such an array of talent is grouped together in a single co. The play is magnificently staged, and the thrilling war scenes in it are conducted in a wonderfully realistic manner. The Detroit was packed on the opening night, on the following night as well, and the crush will probably increase rather than diminish during its run to the end of the week. Henry Miller and his co. will occupy the Detroit all next week 31-5.

At the Lyceum 23-29 the bill is Devil's Island. It is built on the story of Dreyfus. The co. playing it is an exceptionally capable one, and includes Ralph Delmore, Emily Rigl, William Harcourt, and Adelyn Wesley. The scenery and stage devices used in this play are quite beyond the ordinary. The Rogers Brothers 31-5.

There is a vacant date at the Lyceum, 30, and a successful effort was made to secure the Ralph E. Cummings Stock co. for it. The co. will come from Toledo for that one night only, and are playing Men and Women.

At Whitney's Opera House Have You Seen Smith opened 23, and will be the attraction for the week. The play itself has absolutely no merit, but the specialties which it serves to introduce are first class in their way. Those who furnish the best in this line are Joe Natus, Jack Tucker and Eva Williams, Minnie Daly and Grace Leonard, Bobby Mack, the Harvey Sisters, James F. Dolan, and Eva M. Williams. Business large. Under the Dome 30-5.

KIMBAL.

JERSEY CITY.

At the Academy of Music 24-29 Thomas E. Shea presented The Man-o'-War's Man to good business. The play was received in an enthusiastic manner, and patriotism ran high. The stage settings are new and looked excellent. The military costumes are rich, and the co. renders the best of support. A number of effective changes have been made in the piece this season in order to conform with the military events which have happened since the play was first written. Mr. Shea's part of Captain Conway is played in a strong, manly manner, and he received a number of curtain calls. Flora Fairchild is the new leading woman, and gives a careful rendition of the part. Rose Adelle as the French woman is typical, and Mrs. Shea plays a small part in a sweet manner. Henry Testa is an excellent villain, and Frank Buoman is a genteel Irish comedian. The rest of the characters are well taken care of. Mr. Shea gives one performance of Dr. Jekyll and Mr. Hyde 28, and the advance sale is big. Byrne Brothers in Going to the Races 31-5. Fanny Rice 7-12.

Stage Machinist John E. Langabee, of the Academy of Music, who has been home ill with malaria fever, returned to work 24.

W. F. Mohn, of the Lyric Theatre, Hoboken, contemplates taking out a black Pinafore co.

Robert Mantell's performance of Othello at the Academy of Music 21 was a treat. Mr. Mantell's Othello was an artistic piece of work, and Miss Riccordo's Desdamona was superb.

Wilton Taylor, of this city, is a member of Wills' Repertoire co., now playing through Pennsylvania. He writes that the co. is doing a good business.

WALTER C. SMITH.

KANSAS CITY.

The Smyth and Rice Comedy co. in The Old Coat appeared at the Coates Opera House Oct. 24-29. Frederic Bond has a light comedy part, and gives a thoroughly easy and graceful performance. John F. Ward, as a gay old boy, was amusing throughout. May Vokes, in another ridiculous slavey character, made a distinct hit. Helen Reimer and other members of the cast were good. The clever work of the co. makes the comedy a go. The author, Lieutenant Allerdice, U. S. N., has written a fairly good play, and the additions interpolated by the co. fill out a great many weak spots. Sousa's Band 30. Roland Reed 3-5. Julia Marlowe 7-9.

Ward and Vokes were again at the Grand Opera House 23-29, and, as usual, good sized audiences were sent home happy. The farce presented was The Governors, in which these stars are familiar here. Louise Montrose took the part formerly occupied by Lucy Daly, and gave a great deal of sprightliness to the soubrette role. Johnny Page, the India rubber comedian, was as lively as usual, and numerous good-looking girls gave the farce an attractive setting. The Herrmanns 30-5.

Daughters of the Poor was the attraction at the Gillies Opera House 23-29, and depicted life in the tenements of New York in a strong way. The co. was a capable one and the scenery elaborate and satisfying. Business was fair. The Heart of the Klondike 30-5.

Davis and Keogh's manager made an offer while here of $100 per week to Jesse James, Jr., son of the celebrated outlaw, to take a prominent part in The Great Train Robbery. He declined the offer, however, stating that he did not care for theatrical life.

FRANK B. WILCOX.

OMAHA.

By far the largest audiences that ever greeted Clay Clement in this city assembled at Boyd's Theatre Oct. 20-22 and showed their hearty appreciation of the two plays presented, which were The New Dominion and A Southern Gentleman. Roland Reed opened a week's engagement 23 in The Wrong Mr. Wright. As presented by Mr. Reed and his capable co., the play leaves little to be desired, and while its burden rests largely upon Mr. Reed and Isadore Rush, the balance of the co. is thoroughly acceptable. Charles E. Lothian was well received as Lieutenant Crosby. Mr. Lothian was with the Woodward Stock co. at the Creighton during the past Summer, where his wife, Jennie Kennark, was leading woman. On Tuesday evening the boxes on the south side of the theatre were filled with Roland Reed's friends from the Exposition, among whom were William F. Cody. Yon Yonson 30-1. Humanity 2, 3. Gayest Manhattan 4, 5.

At the ever popular Creighton Theatre the Woodward Stock co. are presenting Alabama 16-22. As Colonel Preston, Frank Lindon appears to decided advantage. His make-up was excellent. Wilson Enos, as Colonel Moberly, was also worthy of special praise. Frederick Montague was fully equal to the part of Captain Davenport. This could hardly be said of the Mr. Armstrong of De Witt Clinton. Among the ladies of the co. special mention should be given to the Carrie Preston of Emma Dunn, which was almost true to nature. Managers Burgess and Woodward are playing The Prisoner of Algiers week of 23, which will be followed 30 by Incog.

JOHN R. RINGWALT.

MINNEAPOLIS.

At the Metropolitan Theatre The Chimes of Normandy, by the Dorothy Morton Opera co., was given Oct. 20-23 to fair business. The tuneful opera was put on in a decidedly creditable manner. In fact, it has rarely been heard here to better advantage, even when presented by cos. of more extended reputation. Dorothy Morton appeared to special advantage as Serpolette, and the others were as well placed in their respective roles. The Bohemian Girl was given 24 to a good audience, although not so large as the production merited. The principals, without exception, were happily cast, Dorothy Morton, Hubert Wilke, Edward Webster, Sylvester Cornish, Ben Lodge, and George Callahan being entitled to special mention. Pudd'nhead Wilson 27-29.

At the Bijou Opera House What Happened to Jones opened a week's engagement 23 to the capacity of the house. Local theatregoers were attracted not only by the well known drawing powers of the production, but from the fact that its author, George H. Broadhurst, was at one time a popular resident of this city and manager of Harris' Theatre, now the Lyceum. The co. was thoroughly competent. George C. Boniface, Jr., scored an emphatic hit in the title-role. Gerald Griffin was very funny as Ebenezer Goodly. J. W. Cope, Lewis A. Newcombe, Anna Belmont, Mrs. E. A. Eberle, and Ada Craven were satisfactory. Muldoon's Picnic 31-5.

F. C. CAMPBELL.

COLUMBUS.

At the Southern A Bachelor's Honeymoon 21, 22 drew good business, scoring a hit. The Kelcey-Shannon co. in The Moth and the Flame 25, 26 to big business. Herbert Kelcey as Edward Fletcher gave a highly artistic performance, while Effie Shannon was charming as Marion Wolton. Grace Reals, Marion Abbott, Bruce McRea, and Joseph E. Whiting also deserve mention. The play was beautifully staged. A Misfit Marriage 29. International Grand Opera co. 30-1.

The Con-Curers played to fair business at the High Street 20-22. Specialties good. Remember the Maine 24-26 opened to S. R. O., and scored a success. The co. is a strong one. Darkest Russia 27-29. The Heart of Chicago 31-2. The Bohemian Burlesquers 3-5.

The Valentine Stock co. at the Grand presented for week Engaged 24-29. The house was crowded at every performance. Eugene Ormonde scored a decided success. Robert Rogers, Mr. Daniel, and Wright Kramer were seen to good advantage. Rose Stahl was, as usual, very effective. Annie Blanche was bright and clever. The bill 31-5 will be A Modern Mr. Brutus by George Hoey, its first production on any stage.

Grace Reals, of the Kelcey-Shannon co., is a Columbus girl. She received a big reception from her many friends.

George Hoey is in the city to stage his new play, to be produced by the Valentine Stock co.

H. L. NICODEMUS.

PORTLAND, ORE.

At Cordray's week ending Oct. 22 Under the Dome opened to packed houses and continued to good business. Scenically, the play was interesting; dramatically, uninteresting, as the co. was fair only, save in Nelson Compston, T. J. Cummerford, Blanche Warren, and Madeline Hunt. The Hudson River ferryboat scene and that of the Samoan hurricane were fine. The Air Ship opened for four nights 23 to S. R. O.

The 1898 Oregon Industrial Exposition closed 22, after a month of unprecedented popular success. In every way the Exposition fully met expectations. It is estimated the pecuniary receipts will be large. The nightly attendance for the month averaged four thousand. Superintendent George L. Baker and his co-promoters can well feel satisfied with the result of their work. During the close of the Exposition, George W. Bennett, leader of the band, was presented by Mr. Sichel, chairman Committee on Music, with an elegantly engraved, hunting-case, gold watch, with chain attached, in appreciation of the band's playing during the Exposition.

O. J. MITCHELL.

PITTSBURG.

A fine audience greeted Marie Wainwright at the Bijou 24, and the sale for the week was large. Shall We Forgive Her was the bill. The star is seen to great advantage; support strong. East Lynne was underlined. Next week Lost in Siberia.

The Bride Elect was heard at the Alvin 24-29. James K. Hackett 31-5.

Maids to Order was presented at the Duquesne 24-29 to good attendance. The Russell Brothers are a strong card, and have a capable co. The Prisoner of Zenda 31-5.

At the Grand A Night Off was given by the stock co. week of 24-29, and, as usual, the house was well filled at every performance. Next week Alabama.

At the East End Theatre a large audience witnessed Camille 24 by the stock co. Nancy and Co. next week.

The echoes of Mrs. Fiske's remarkable engagement have not yet died out, and press and public would like to see a return engagement at an early date.

Joseph Jefferson in The Rivals will be here Thanksgiving week.

R. J. DONNELLY.

CORRESPONDENCE

ALABAMA.

ANNISTON.—NOBLE STREET THEATRE (Frank Wheyland, manager): Charles King Dramatic co 10-15 in Mrs. Partington, Rip Van Winkle, David Garrick, The Wide World, Ten Nights in a Bar Room, and Naval Battles; small audiences. Punch Robertson co 17-19 presented Under Two Flags, The Life Lights, and The French Cavalier to large and pleased audiences. 1492 20: large and enthusiastic audience.==ITEM: The N. E. Alabama Fair opened 18 for rest of week at Oxford Lake. This is the association's second fair, and the attendance is very satisfactory.

MONTGOMERY.—MCDONALD'S THEATRE (G. F. McDonald, manager): Charles King co to fair business Oct 24-27. Tolson-McDonald co. week 31-5.==MONTGOMERY THEATRE (S. E. Hitscher and Brother, managers): Knobs o' Tennessee to small house 14. 1492 to large audience 18. Remember the Maine to fair business 22. A Parlor Match to good audience 27. Charles Coghlan 28.

HUNTSVILLE.—OPERA HOUSE (W. W. Newman, manager): The Strange Adventures of Miss Brown Oct. 18; full house. Woodward Warren co opened for a week 24, turning hundreds away. Al. G. Field's Minstrels (return dates) 31, 1. Woodward-Warren co. (return dates) 2-4. Knobs o' Tennessee 5. Hoyt Comedy co. 7-12.==ITEM: The S. R. O. sign has been displayed at every performance since Sept. 19.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Grambs and Theiss, lessees): 1492 Oct. 21, 22: first-class performances; good business. London Gaiety Girls 27. Cleveland and Wilson's Minstrels 28.==ITEM: Alabama has raised all quarantine regulations; hence there will be no future trouble for cos. having dates in this section.

TUSCALOOSA.—ACADEMY OF MUSIC (Cochrane and Rabbitte, managers): Punch Robertson co. to crowded houses in Under False Colors, The Life Lights, Cinderella, and The Buckeye 20-22. By special request The Buckeye was repeated 24. Audiences pleased.

SELMA.—ACADEMY OF MUSIC (Reese and Long, managers): 1492 Oct. 19; excellent business. The Tolson and McDonald co. opened for a week 24 in Woman vs. Woman to a crowded house. Cleveland and Wilson's Minstrels 2.

MOBILE.—THEATRE (J. Tannebaum, manager): Remember the Maine opened for three nights Oct. 24 to fair house; performance pleased. A Parlor Match 28, 29.

ARIZONA.

PHŒNIX.—PARK THEATRE. Closed for season. Harry Corson Clarke in What Happened to Jones to good business Oct. 19 and pleased. Manager Patton had to play co. in this house, his new theatre not being completed.==PATTON GRAND OPERA HOUSE (S. E. Patton, manager): Grau Opera co. will open house 2. The Signal of Liberty 9. Cleveland and Wilson's Minstrels 11.==ITEM: The drop and scenery for the Patton have arrived. They were painted by A. Werbe, of Kansas City, and are said to be the finest in the Southwest.

ARKANSAS.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleit, manager): The White Slave co Oct. 19 to only fair house owing to storm; play well received. Klimt-Hearn co. 24-29.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): Season will open with Tennessee's Pardner Oct. 28. Al. G. Field's Minstrels 2. Evelyn Gordon co. 10-12.

VAN BUREN.—OPERA HOUSE (H. A. Britt, manager): The Missouri Girl 14.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Mathews and Bulger 4-5. At Gay Coney Island 7-9. Sowing the Wind 10-12.==BURBANK THEATRE (Petrich and Shaw, managers): Pacheco Comedy co. closed their engagement Oct 23, appearing during the week in Wilder's Wives and Mother's Ring to good business. Nance O'Neil 24. The Signal of Liberty 31.

OAKLAND.—MACDONOUGH THEATRE (Friedlander, Gotlob and Co., lessees): Nance O'Neil in The Jewess and Camille Oct. 17, 18; excellent production to packed house. Mathews and Bulger 31.==DEWEY OPERA HOUSE (Harry Jackson, manager): The Signal of Liberty was presented 17-23 to good houses; scenic effects pleasing. U. T. C. 24-30.

SAN JOSE.—AUDITORIUM THEATRE (C. P. Hall, manager): Webster-Bacon co in Alabama, Turned Up, Captain Swift, Called Back, Lynwood, All a Mistake, and Michael Strogoff Oct. 10-16; houses crowded. Nance O'Neil in The Jewess and Oliver Twist 20, 21.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Harry Corson Clarke Oct. 12 in What Happened to Jones; large audience; pleased.

COLORADO.

CRIPPLE CREEK.—GRAND OPERA HOUSE (D. R. McArthur, manager): Sowing the Wind to good business Oct. 19. A Texas Steer to crowded house 20. Herrmann the Great co. 23. Mistakes Will Happen 27.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. M. Nye, manager): Sowing the Wind 17. A Texas Steer 19; good house. Herbert E. Seats and Katie Putnam were well received.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Mahara's Minstrels Oct. 21; performance good. Sowing the Wind 25. Davis' U. T. C. 12.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Sowing the Wind Oct. 18. Pueblo Elks 21 in burlesque circus to S. R. O.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): Pablo Rosani Oct. 19.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): Mistakes Will Happen Oct 24; large business; play and co. pleased.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Jack and the Beanstalk Oct. 21. A Brace of Partridges to good audience 22; co. first-class. Robert B. Mantell to a fine gathering 24. Monbars was the offering, and the house should have been much larger, as the cast was well selected and Mr. Mantell was most effective in the title-role. May Irwin drew a large crowd of theatregoers 25. Kate Kip, Buyer, was presented. It gave Miss Irwin lots to do, and that is what her audience wanted. De Wolf Hopper 28 had the S. R. O. sign out before eight o'clock despite the bad weather. The Charlatan was given its initial performance here and was well received. The score, excepting, perhaps, the march and waltz song in Act II., is not especially tuneful, and, although in Mr. Hopper's hands, it does not satisfy as have the other operas offered by this unique comedian. The book is not bright, and is not up to the standard usually set by Mr. Klein. All of the principals were suffering more or less from colds, Mr. Hopper in a neat speech admitting that he had a tear in his voice. Chauncey Olcott 27. Because She Loved Him So 28, 29. Waite's Comic Opera co. 31-5. Sol Smith Russell 7. Ada Rehan 10-12. Jack and the Beanstalk 19.==ITEMS: De Wolf Hopper was entertained at the Quinnipiac Club.—A large delegation of Nella Bergen's friends came from Meriden to hear her in The Charlatan.—Tickets are in demand for the piano recital at Harmonie Hall 5, when Harriet Cady will appear after a long stuay abroad.—Mary Dudley Burke, the popular teacher of elocution and dramatic art, has resumed her classes. Miss Burke will offer several little plays, with the assistance of her pupils, during the Winter.—Mr. and Mrs. G. B. Bunnell are still at their lovely Southport home, but will come in for the Winter.—Jean Pardee-Clarke is said to be writing a new play. Mrs. Clarke wrote and staged Bobby Melville of London a few years ago, and professionals who saw it predict a successful career for Mrs. Clarke in the field of play writing.

JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): A Brace of Partridges Oct. 21 before an appreciative audience. James K. Hackett 22 in The Tree of Knowledge. Miriam Nesbitt, Mabel Amber, and a superior co. assisted in a most finished performance; large audience. Waite's Opera co. 24-29 presented acceptably Said Pasha, Paul Jones, The Bohemian Girl, The Two Vagabonds, The Chimes of Normandy, and Maritana to crowded houses. De Wolf Hopper 31. James O'Neill 1. The Girl from Paris 2. Robert B. Mantell 3-5. Burr McIntosh 7. Sol Smith Russell 8.==HARTFORD OPERA HOUSE (Jennings and Graves, managers): Sporty Widows 20; audience large and disappointed. Cumberland '61 21, 22. In Old Kentucky did phenomenal business 24. Notwithstanding its many former presentations here the S. R. O. sign was displayed before the rise of the curtain. Lulu Tabor and Frank Dayton met with hearty receptions. Chauncey Olcott in Sweet Inniscarra 25, 26. Big Sensation co. 27-29. Rober and Crane Brothers' co. 31-2. Rentz-Santley co. 3-5.==ITEM: Captain William G. Fitch, father of Clyde Fitch, will again make this city his home after an absence of several years.

A. DUMONT.

BRIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, manager): A Country Merchant, by Charles Cowles, had gratifyingly large houses and gave satisfaction 20-22. Crane Brothers, Dot and Ford West, Rosalie, Alf Grant, Daly and Devere, and Ernest Roeber were a diverse lot of vaudevillians 24-26, and all were acceptable. The Real Widow Brown opened to a good house 27 for three days. Big Sensation 31-2. The Secret Enemy 3-5.==PARK CITY THEATRE (George B. Bunnell, lessee): Waite's Comedy co. 17-22, while not doing as well as they deserved, still had far from light business. The co. was excellent. May Irwin in Kate Kip 24; house filled. James K. Hackett in The Tree of Knowledge 25; good business. Robert B. Mantell 26 in Monbars to a good house. Shore Acres had a local "good roads" parade in opposition 27, but first-rate business resulted notwithstanding. De Wolf Hopper 28. Chauncey Olcott 29. The Heart of Maryland 2. James O'Neill 5. Waite's Opera co. 7-12.==ITEM: Mrs. M. W. Hanley accompanied her genial husband on his visit here 26 and learned how popular he and Mr. Mantell are in Bridgeport.

W. P. HOPKINS.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): A Stranger in New York attracted a large audience Oct. 20. James K. Hackett and his fine co. in The Tree of Knowledge gave an excellent performance 24. May Irwin in Kate Kip, Buyer, delighted a houseful of her friends 26. The Charlatan 27. Chauncey Olcott 28. James O'Neill 31. Robert B. Mantell 2.==JACQUES OPERA HOUSE (Jean Jacques, manager): The Rays in A Hot Old Time 20-22 filled the house at each performance. At their last performance many were turned away, unable to obtain standing room. Clever co. The Wheel of Fortune 24-26; good co; excellent business. Roeber and Crane Brothers' co. 27-29.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): Shore Acres Oct. 24 to capacity. H. L. Flansburg was warmly welcomed and was presented with a basket of flowers. May Irwin and her clever co. delighted a large audience with Kate Kip, Buyer, 27. Wargraph 1. Fanny Rice 4. Robert B. Mantell 7.==MCDONOUGH THEATRE (W. J. Berrie, manager): Sporty Widows pleased a large audience Oct. 22. Martinez, hypnotist, 31-2. The Wheel of Fortune 3, 4. Dewey's Reception 7.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): The Welsh Singers gave a good concert to a small house Oct. 19. Miss McCall, a local violinist, who has been studying in New York, appeared for the first time before a Norwich audience 21, assisted by Mrs. Gramm, soprano, and Richard Baumeister, pianist. A fine performance was given to a moderate-sized audience. Chauncey Olcott presented Sweet Inniscarra 24. De Wolf Hopper 29. The Heart of Maryland 31. The Ballet Girl 1. James O'Neill 4.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): De Wolf Hopper in The Charlatan Oct. 24 to S. R. O. Mr. Hopper came in for much applause, and gave satisfaction. Shore Acres 26 to a poor house, owing to a severe storm. Archie Boyd heads the co., and his support is fair. The Ballet Girl 2. Waite's Comedy co. 7-12.==OPERA

HOUSE (F. W. Mitchell, manager): Sporty Widows 21; small house. A Turkish Bath 22; small receipts; co fair. Rentz-Santley co. 2.==ITEM: Tom English, who has been sojourning in Europe for the past three years, is expected at his home here week of 31.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shear, manager): Minnie Lester co. closed week's engagement 22 with Jack Sheppard to fair house; performance excellent. The Real Widow Brown 26 to large house; performace fine. Robert B. Mantell in A Secret Warrant 27; crowded house; performace fine. Rentz-Santley co. 1. The Heart of Maryland 4. Dewey's Reception in McFadden's Alley 8. Side Tracked 9.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): Waite's Comedy co. opened for a week Oct. 24, presenting Counsellor O'Flynn, The Sultan's Daughter, Uncle Sam's Visit to Cuba, and Casey's Troubles; co. excellent; S. R. O. at every performance.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): A Country Merchant 25; large house; good co. Robert B. Mantell 28. The Real Widow Brown 31. Hazel Wood co. 7-12.==ITEM: Dorothy Allen is with A Country Merchant.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): A Country Merchant Oct. 26; small business; weather unfavorable. Robert B. Mantell in Monbars 29. The Real Widow Brown 1.

BRISTOL.—OPERA HOUSE (W. B. Michaels, manager): Mozart Symphony Club gave a splendid concert Oct 20; small house. Charles Cowles in A Country Merchant 24 pleased a fair house.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): The Gawlooler Oct. 22; small audience. Devoe Repertoire co. 27-29. The Real Widow Brown 3. The Wheel of Fortune 5. Isham's Octoroons 8.

STAMFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): Welsh Singers Oct. 24 to poor house; good performance. The Heart of Maryland 5.

PUTNAM.—OPERA HOUSE (George E. Shaw, manager): Roeber and Crane Brothers' co. 4. Isham's Octoroons 9. The Gormans 12.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, manager): The ladies of the Delaware Hospital gave a series of dances entitled The Temple of Fame Oct. 24-29. Elsie Thomas, who has proven before her ability as a dancer, won by her grace and poetry of motion much praise. Rena Mitchel has also scored. Milton Aborn Opera co 31-5. Lewis Morrison 7. Going to the Races 11. Charles B. Hanford 12.==ITEM: Miss Thomas contemplates going on the stage.

FLORIDA.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Cleveland and Wilson's Minstrels Oct. 19, 20; performance good. George Wilson and E. M. Hall were especially well received. A Parlor Match drew a large and pleased audience 24. Mark Sullivan and Edith Hoyt deserve special mention. The whistling of Tom Browne received repeated encores. Knobs o' Tennessee 25; slim house; performance fair. Georgia Cake Walkers 27.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): The Strange Adventures of Miss Brown Oct. 22 canceled. Punch Robinson co. 24-29. Cleveland and Wilson's Minstrels 31.

GEORGIA.

SAVANNAH.—THEATRE (David A. Weis, manager): Remember the Maine Oct. 19 to large audience. Knobs o' Tennessee 21, 22; small houses; good performances. Imperial Burlesque co. 24; small house. A Parlor Match 25 to fair house. James-Kidder-Warde co. in The School for Scandal 26; excellent rendition by a superb co; S. R. O. Receipts $995. The Man from Mexico 28, 29. Stuart Robson 3, 4. The Man-o'-War's Man 7. A Hired Girl 8. West's Minstrels 11. Baldwin-Melville co. 14-19.==ITEM: The Seventh Army Corps, about twenty-five thousand men, are in camp here. The theatre is well attended by them.

ATHENS.—OPERA HOUSE (H. J. Rowe, manager): The London Gaiety Girls Oct. 22; fair business and performance. Lillian Tucker co began week's engagement 24, presenting The Buckeye to capacity; excellent performance. Warde-Kidder-James co. 1.==ITEM: By 5 Athens will have an encampment of ten thousand soldiers located on electric car lines running into the city. This will give the atrical business a boom for the rest of the season.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): Cleveland and Wilson's Minstrels Oct 26. Warde-James-Kidder co. 27. The Man from Mexico 31. Stuart Robson 5. A Hired Girl 10. West's Minstrels 12.==ITEM: The Government has assigned five regiments to Macon for Winter quarters. This city has also been made division headquarters, and with this addition to our population all of the theatrical cos. should do a good business.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Woodward-Warren co. Oct. 17-22. Plays: The Captain's Mate, Queens, Cheek, The Other Girl, Ranch 10, and The Paymaster. Al. G. Field's Minstrels 26.

ALBANY.—SALE-DAVIS OPERA HOUSE (Edward D. Wolffe, manager): Cleveland and Wilson's Minstrels Oct. 22; good audience and show. Mozart Symphony Club (local) 24 pleased a large house. Knobs o' Tennessee 27. A Milk White Flag 17.

WAYCROSS.—JOHNSON OPERA HOUSE (F. B. Trent, manager): Remember the Maine Oct. 18 to good house.==ITEM: The annual fair will be held Nov. 1-5; large crowds are expected.

COLUMBUS.—SPRINGER OPERA HOUSE (Springer Brothers, managers): Remember the Maine Oct. 21 to small audience; fair performance. A Parlor Match 26. Cleveland and Wilson's Minstrels 27.

GRIFFIN.—OLYMPIC THEATRE (L. Patterson, manager): Al. G. Field's Minstrels Oct. 25; hundreds turned away; performance excellent. Knobs o' Tennessee 31.

AMERICUS.—GLOVER'S OPERA HOUSE (George H. Fields, manager) Remember the Maine co 20; small but delighted audiences; rain storm. Cleveland and Wilson's Minstrels 25. Knobs o' Tennessee 28.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (J. A. Pinney, manager): The Heart of Chicago Oct. 20; good satisfaction; fair house. Under the Dome 27.==SONNA'S OPERA HOUSE (Peter Sonna, manager): Edison's moving pictures with May Kennedy and Professor Edward Mozart 17-22; good business; best pictures ever shown here.

POCATELLO.—OPERA HOUSE (H. B. Kinport, manager): The Heart of Chicago Oct. 22; good house; co. fair. Under the Dome 29.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, resident manager): Chattanooga Oct. 26.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co.; S. B. Harrington, local manager): Humanity Oct. 23; good business; co. fair. Yon Yonson 24; good business; performance good. The Late Mr. Early Oct. 25; wretched weather; light business; performance excellent. A Milk White Flag 30. Gayest Manhattan 1. McNulty's Visit 2. Sousa's Band 5. The Girl I Left Behind Me 6.==AUDITORIUM THEATRE (A. R. Waterman, manager): Jule Walters in How Hopper Was Sidetracked 23-26; large attendance; good performance. Si Plunkard 27-30.==ITEM: The new quarters of the Elks were dedicated with appropriate exercises 25.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): The Heart of the Klondike Oct. 19; good house; play well staged; scenery fine. Murray and Mack in Finnegan's 400 21; a fair audience. My Friend from India 22; fair attendance. Humanity 24. Shanty Town 26. A Guilty Mother 27.==ITEM: Decatur's Corn Carnival 26-28 will be a great attraction if the weather is propitious. It combines all the features of a street fair.

PARIS.—SHOAFF'S OPERA HOUSE (L. A. G. Shoaff, manager): My Friend from India Oct. 20; excellent house; the hit of the season. The Pay Train 21; fair business and performance. The Pulse of Greater New York 24; fair house, giving satisfaction. Chattanooga 27. Uncle Josh Spruceby 31.—A Milk White Flag 4. Shanty Town 5. Walker Whiteside 14. Roland Reed 18.==ITEM: Loreso Weyman has signed with Chattanooga.

SPRINGFIELD.—CHATTERTON OPERA HOUSE (George Chatterton, manager): Side Tracked Oct 18; small audience; performance fair. The Heart of the Klondike 20; topheavy house; fair specialties. Shanty Town 22; fair audience; the performance a disappointment. Si Plunkard 25. Humanity 26. The Victorian Cross 27. The Pay Train 29. Lost in London 31.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): A Boy Wanted Oct. 20 did big business. Harry Ladell and Emma Francis scored. Si Plunkard 21 gave satisfaction to small house. Murray and Mack did not give satisfaction to good business with Finnegan's 400 22. Scott's Minstrels 24 had to contend with miserable weather, and small house greeted them; co. good. How Hopper Was Side Tracked 30.

GALESBURG.—AUDITORIUM (F. E. Berquist, manager): Scott's Minstrels Oct. 21; fair business; performance good. O'Hooligan's Wedding 22; good performance; well-filled house. The Late Mr. Early drew well 24; attraction one of the best seen here. Yon Yonson 26. A Milk White Flag 28. Shanty Town 29. Sousa's Band 4. Si Plunkard 5. Her Majesty the Cook 8.

LINCOLN.—BROADWAY THEATRE (Cossitt and Foley, managers): Irving French co. 17-19; miserable weather; seemed to give satisfaction to medium business. Repertoire: The Runaway Wife, An Irishman's Troubles, and O'Moore's Courtship. Tammany Tigers 29. The Pay Train 31. The Girl I Left Behind Me 7. A Turkish Bath 10.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): Shanty Town Oct. 18; fair house; good satisfaction. Richards and Pringle's Minstrels 21; large and pleased audience. O'Hooligan's Wedding 25. Humanity 27. The Late Mr. Early 28.

DIXON.—OPERA HOUSE (F. A. Truman, manager): The Late Mr. Early Oct. 20; good business; excellent performance. Special mention is due Sharp and Flatt and Rose Sutherland. Scott's Minstrels 26 to capacity; good show. O'Hooligan's Wedding 2. Walker Whiteside 5.

PETERSBURG.—OLYMPIC THEATRE (J. W. Williamson, manager): Shannon and Clark co. Oct. 17-22 in The Opera Singer, A Noble Rogue, Lost in New York, Our Daisy, East Lynne, and The Boomerang to crowded houses; performances ordinary. Co. will remain 24-26. Uncle Josh Spruceby 28.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): J. C. Lewis in Si Plunkard Oct. 19; large audience; performance well received. Scott's Minstrels 22 to capacity; fair performance. Holden Comedy co. 3-5. The Girl I Left Behind Me 9.

DANVILLE.—GRAND OPERA HOUSE (A. W. Heinly, manager): Murray and Mack in Finnegan's 400 Oct 19; good entertainment; light house. The Pay Train 20 to good business.==ITEM: There is a movement on foot to build a handsome new theatre here.

OTTAWA.—SHERWOOD OPERA HOUSE (T. B. Farrell, manager): J. C. Lewis in Si Plunkard Oct. 20; small business. Scott's Minstrels 24; fair audience. Tony Farrell in The Hearthstone 26. Holden Comedy co. 27-29.

BLOOMINGTON.—NEW GRAND (J. T. Henderson, manager): My Friend from India Oct 21 and Humanity 25; both had poor business on account of inclement weather. Murray and Mack 22 in Finnegan's 400 to good business. A Milk White Flag 4.

CLINTON.—RENNICK OPERA HOUSE (J. B. Arthurs, manager): Little Trixie played to light house 20; rainy night; good co. Si Plunkard to good house 24. Shanty Town 27. The Pay Train 1. A Contented Woman 3.

TAYLORVILLE.—VANDEVEER OPERA HOUSE (W. H. Kaup, manager): Sherman Comedy co opened for a week 24 in My Friend from Arkansas to large house; satisfactory performance. Scott's Minstrels 18. Si Plunkard Dec. 1. Cameron co. 9.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): The Late Mr. Early to a small house Oct. 20. Tony Farrell in The Hearthstone 24; small house. Held by the Enemy canceled.

CANTON.—NEW OPERA HOUSE (J. Frank Head, manager): O'Hooligan's Wedding Oct. 21 to good house; performance first-class. Yon Yonson 26; fair house; good performance.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): The Heart of the Klondike Oct. 18; small business. Murray and Mack 22 in Finnegan's 400; crowded house.

ELGIN.—OPERA HOUSE (F. W. Jencks, manager): How Hopper Was Side Tracked 2.

MATTOON.—THEATRE (Charles Hogue, manager): Side Tracked Oct. 20.

MURPHYSBORO.—LUCIER'S OPERA HOUSE (J. J. Friedman, manager): As We See It 3. Blue Jackets 8.

INDIANA.

MARION.—GRAND OPERA HOUSE (E. L. Kinneman, manager): Blue Jackets canceled 13. Rentfrow's Jolly Pathfinders enjoyed a week of large patronage, fully three hundred people being turned away 22, their last night. The repertoire included The Lightning Express, Devil's Gold Mine, Middleman, Below Zero, Old Glory, and St. Valentine's Day. Darkest Russia 24 to a crowded house; play well staged and co. excellent. Walter Wilson and Harry D. Byers deserve special mention. Katharine Willard, Kate Jepson, Alfa Perry, and Lillian Lainslee were decidedly clever and won for themselves much applause. A Contented Woman 26. Daniel Sully 27. A Bachelor's Honeymoon 29. The Lost Paradise 31. Lester and Williams 2. A Stranger in New York 5. Hogan's Alley 7. Digby Bell 8.==ITEMS: Edna Nankeville and Mrs. Grafton, of the Human Hearts, came up from Elwood to spend 23 here.—Chrissie Waltham came with them, and will remain a short time to recuperate from a recent illness.

LA PORTE.—HALL'S OPERA HOUSE (Hall and Gish, managers): Rentfrow's Pathfinders Sept. 19-24 in The Lightning Express, The Devil's Gold Mine, Below Zero, The Middleman, St. Valentine's Day, Old Glory, and The Stepdaughter; good business and satisfaction. Santanelli 27-Oct 1; good entertainments; light business. Jule Walters in How Hopper Was Sidetracked 15; good performance; fair house. Porter J. White 1. Brooke's Marine Band 5.==LAY'S OPERA HOUSE (John Wolf, manager): Season opened 10 with J. C. Lewis in Si Plunkard to good business considering weather; pleased audience. A Breezy Time 25.==ITEMS: The local Elks gave a reception and banquet to J. C. Lewis and Jule Walters after the entertainment.—Manager Wolf, of Lay's Opera House, has remodeled the stage, decorated the auditorium, and put in a new drop curtain during the Summer.

LOGANSPORT.—DOLAN'S THEATRE (William Dolan, manager): The Pulse of Greater New York Oct 18; fair house. Mr. Lang and Miss Ganger were well received. The Girl I Left Behind Me 19. Uncle Josh Spruceby 22; good house; good specialties. Human Hearts 24 to fair house; good performance. A Guilty Mother 26. Dan Sully 28. Redpath Concert co. 31. Lyric Opera co. 1, 2. The Lost Paradise 3. On the Wabash 5.==ITEM: Marc B. Robbins and Nellie Nielson joined Uncle Josh Spruceby here 22 to play leading parts.

EVANSVILLE.—GRAND (King Cobbs, manager): Boston Lyric Opera co. Oct. 17-22, presenting said Pasha, Amorita, The Beggar Student, The Bohemian Girl, and Fra Diavolo; co. above the average. Human Hearts 1. Primrose and Dockstader's Minstrels 2.==PEOPLE'S (T. J. Groves, manager): The Pay Train 23; fair house. Georgia Minstrels 25. Chattanooga 30.==ITEM: George Oliver joined the Boston Lyric Opera co. at Cincinnati, replacing Will Murray.

ANDERSON.—GRAND OPERA HOUSE (T. B. Dickson, manager): Blue Jackets Oct. 19; poor performance and business. The Girl I Left Behind Me 20. Davis' Columbian Minstrels 21, 22; fair business and performances. A Contented Woman with Bell Archer to good business 25; performance good. The Lost Paradise 28. Me and Jack 31. A Bachelor's Honeymoon 2. A Stranger in New York 4. Edward Harrigan 4.==ITEM: The Blue Jackets closed here.

SOUTH BEND.—AUDITORIUM (Harry G. Sommers, manager): Harrison J. Wolfe in The Lost Paradise Oct 22; fair house; general satisfaction. Redpath Concert co. 25 to the capacity. Daniel Sully in Uncle Bob 29. Miss Francis of Yale 1. Boston Lyric Opera co., 3-5.==OLIVER OPERA HOUSE (J. and J. D. Oliver, managers): House will open 1 with Digby Bell in The Hoosier Doctor.==TURNER HALL (J. Toms, manager): Fitz and Webster in A Breezy Time 23; large house.

KOKOMO.—OPERA HOUSE (F. E. Henderson, manager): Davis' Columbian Minstrels to a good house Oct. 20 in spite of the inclement weather; performance well received. A crowded house greeted Darkest Russia 22; excellent co. The Maxwells 24-29. The Lost Paradise 1. On the Wabash 4. A Breezy Time 7. Cameron co. 8.

ALEXANDRIA.—OPERA HOUSE (Otto and Manlove, managers): Blue Jackets Oct 14 to a small house. Maxwell Stock co. 17-22 in The Streets of New York, Ingomar, The Ticket of Leave Man, A Celebrated Case, The French Spy, and Dora; good business and co. Davis' Columbian Minstrels 25. A Breezy Time 5.

FRANKLIN.—NEW OPERA HOUSE (Will J. Martin, manager): Warscope Oct. 18; good satisfaction. Human Hearts 20; fair business; audience pleased. The cast is well balanced. Lawrence Lee, James Flannigan, and Sylvia Bidwell deserve special mention. The Maxwells 31. Walker Whiteside 8. Porter J. White 21. Cameron co. 21. Me and Jack, booked for 26, failed to appear.

NOBLESVILLE.—WILD'S OPERA HOUSE (C. C. Curtis, manager): Human Hearts opened our season Oct. 21 to packed house; performance good. The Rivals (local) 25. The Lost Paradise 3.==ITEM: John H. Wise opened the season at Arcadia, Ind., Oct. 22 in Forsaken to a good house; audience pleased.

WABASH.—HARTER'S OPERA HOUSE (Alfred Harter, manager): Hall-Winters co. opened for week Oct. 24 to S. R. O. Miss Winters takes the place of Jessie Mae Hall very cleverly. Little Miss Weatherford was the opening play. Temple Quartette 7. A Stranger in New York 10.

ELKHART.—BUCKLEN OPERA HOUSE (D. B. Carpenter, manager): Harrison J. Wolfe and good co. in The Lost Paradise to good house Oct 24. Murray and Mack 1. Miss Francis of Yale 3. Tim Murphy 11. Sousa's Band 24.

ELWOOD.—OPERA HOUSE (Joe A. Kramer, manager): Human Hearts Oct. 22 gave satisfaction to a large audience. Senter Payton Comedy co. opened for a week 24 with A Husband on Salary. Me and Jack 5. A Breezy Time 8. Porter J. White 12.

LAFAYETTE.—GRAND OPERA HOUSE (George Seeger, Jr., manager): The Girl I Left Behind Me 18. The Pulse of Greater New York 19 to fair house. An Enemy to the King 21 pleased a small audience. A Misfit Marriage 26. Human Hearts 28. The Lost Paradise 29.

NEW ALBANY.—WILLARD THEATRE (Charles Willard, manager): Boyer's Octoroons canceled. Richards and Pringle's Minstrels Oct. 29. Payton Comedy co. 31-26.==ITEMS: Edwin Platt, of the Boston Ideal Opera co., is at his home here.—The Elks will give a social session 28.

MADISON.—GRAND OPERA HOUSE (C. M. Murphy, manager): Blue Jackets failed to materialize Oct. 21. Rentfrow's Pathfinders 24-29; S. R. O.; co. far above average. Rose Hill co. 7. Columbian Minstrels 9, 10. In Search of a Husband 19.

MIDDLETOWN.—ELLIOTT OPERA HOUSE (Jap Van Matre, manager): Columbian Minstrels Oct. 24; S. R. O. A Turkish Bath 31. The Heart of Chicago 9.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): Human Hearts to a good and pleased audience Oct. 19. A Bachelor's Honeymoon 27. Darkest Russia 10. Walker Whiteside 18.

PERU.—EMERICK'S OPERA HOUSE (F. G. Emerick, manager): Schumann Concert co. Oct. 21; packed house. A Guilty Mother 25; good business. On the Wabash 2. A Stranger in New York 7.

DUNKIRK.—TODD OPERA HOUSE (Charles W. Todd, manager): Rice and Baldwin's Comedians Oct. 17, 18; small audiences; performances not satisfactory. Tennessee Jubilee Singers 26.

FRANKFORT.—COLUMBIA THEATRE (J. J. Augbe, manager): Darkest Russia Oct. 21 to large audience; co. strong and play gave satisfaction. A Stranger in New York 4. Digby Bell 9. Faust 15.

RICHMOND.—PHILLIPS' OPERA HOUSE (J. H. Dobbins, manager): A Contented Woman Oct. 24; good business; satisfactory performance. A Stranger in New York 1. Under Sealed Orders 2.

NEW HARMONY.—THRALL'S OPERA HOUSE (Thomas Mumford, manager): Side Tracked Oct 22; poor performance and house. Ariel Ladies' Sextette 25; good house; audience pleased.

ROCHESTER.—ACADEMY OF MUSIC (Davidson Brothers, managers): A Breezy Time Oct. 26; large house; good satisfaction. New York Vaudeville co. 21.

NEW CASTLE.—ALCAZAR THEATRE (Ben. Brown, manager): The Lost Paradise Oct. 26. A Turkish Bath 29. A Breezy Time 3. The Maxwells 7-12. Shanty Town 16.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (J. C. Corbin, manager): J. C. Lewis in Si Plunkard Oct. 12; performance excellent. Eldon's Comedians opened for a week 24 in The Fatal Letter.

WISHAWAKA.—CLUB THEATRE (Twentieth Century Club, managers): Fitz and Webster in A Breezy Time Oct. 24; good business.

GREENFIELD.—GANT'S OPERA HOUSE (Winfield S. Gant, manager): A Turkish Bath 3. Porter J. White 29.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): Uncle Josh Spruceby Oct. 19 to good business. The Girl I Left Behind Me 21.

KNIGHTSTOWN.—ALHAMBRA OPERA HOUSE (Ben F. Brown, manager): The Lost Paradise Oct. 27. A Turkish Bath 31.

VINCENNES.—MCJIMSEY'S THEATRE (Guy McJimsey, manager): Murray and Mack in Finnegan's 400 drew a good house Oct. 17. Chattanooga 29.

CONNERSVILLE.—ANDRE'S THEATRE (D. W. Andre, manager): A Turkish Bath 1. The Heart of Chicago 10.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): A Guilty Mother 24. A Breezy Time 29.

PORTLAND.—AUDITORIUM (Andrews and Littell, managers): Cameron co. 5.

KENDALLVILLE.—SPENCER OPERA HOUSE (A. M. Boyer, manager): Boston Lyric Opera co Oct 31.

ROCKVILLE.—OPERA HOUSE (D. Strouse, manager): Human Hearts Oct. 26. Smith Sisters 28.

GARRETT.—WAGNER OPERA HOUSE (J. W. Wagner, manager): Barbour Theatre co. Oct. 31-5.

INDIAN TERRITORY.

ARDMORE.—OPERA HOUSE (White B. Pruiette, manager): Wiedemann's Comedians in That Naughty Kid, A Soldier's Sweetheart, Little Miss Thompson, A Klondike Girl, Ten Nights in a Bar Room, Topsy Turvy, Our Patti, and A Girl Up-to-Date Oct. 17-22; packed houses; largest business ever done here by a repertoire co.

IOWA.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Roland Reed presented The Voyagers to S. R. O. Oct. 21 and gave satisfaction. Isadore Rush shared the honors and Mrs. Charles G. Craig was also excellent. A Milk White Flag, with John Dunne and Mary Marble in the lead, pleased good business 22. Humanity 1. Gayest Manhattan 3. What Happened to Jones 4. Julia Marlowe 5.==GRAND OPERA HOUSE (William Foster, manager): Ferris Comedians closed a very successful week's engagement 22. Their plays, In Cuba, Our German Friend, Greased Lightning, A Chump's Chum, Over the Garden Wall, and Turned Up, were presented in a creditable manner. Yon Yonson 28, 29. The Late Mr. Early 31-2. Melroy Minstrels 3-5.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): Russell H. Conwell lectured Oct. 19 to capacity. Lost in London 21; light house. A Milk White Flag 23 pleased a well filled house. Anderson Theatre co. opened for a week 24. Repertoire: The World, A Terrible Secret, The Smugglers, Mystic Mountain, Black Diamonds, and The Stars and Stripes. Humanity 30. Money to Burn 31. What Happened to Jones 2. Julia Marlowe 3. Sousa's Band 6. Yon Yonson 8. O'Hooligan's Wedding 11. Uncle Josh Spruceby 15. Si Plunkard 16. Digby Bell 17. Darkest America 20.==GRAND OPERA HOUSE (Fred Kuehl, manager): Dark.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Daughters of the Poor Oct. 21 to large and pleased audience. The play is a high-class melodrama and is given with an excellent caste and fine scenic effects. O'Hooligan's

DISENGAGED.

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Several High Class Comedy Sketches for Legitimate Artists in Vaudeville.

ADDRESS:

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Wedding pleased a fine house 26. Jeannette Dupree made a hit with her specialty. Gayest Manhattan 2. Sousa's Band 4.==ITEM: Jessica Duncan, of this city, who began the season with The Purser, is now with Gayest Manhattan, having joined that co during their recent Philadelphia engagement.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B Henderson, manager): Roland Reed and his excellent co., including Isadore Rush, appeared in The Voyagers to a large audience 20. The White Squadron packed the house 22. A Milk White Flag, with John W. Dunne and Mary Marble, drew well 24. Billy Link's Vaudeville co. 26, 27. Heroes of '98 29. Humanity 31. What Happened to Jones 3. Julia Marlowe 4. Sousa's Band 7. Money to Burn 8. A Boy Wanted 9.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., managers): Dorothy Lewis in Alone in Greater New York pleased a topheavy house Oct. 17. Davis and Busby's U. T. C. 18 to fair business; performance poor. Lost in London, booked for 25, canceled on account of closing season. The Late Mr. Early 27. Yon Yonson 1. Sousa's Band 3. Uncle Josh Spruceby 10. The Belle of the Town 16. An Enemy to the King 18. O'Hooligan's Wedding 19.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, manager): The Edwin Holt co. opened to good business Oct. 17-22 in Arabian Nights, Caste, That Baby, East Lynne, and The Private Secretary; splendid satisfaction. Billy Link's Vaudeville co. opened to S. R. O. 24, 25; audiences pleased. Anderson Theatre co. canceled. The Two Macks 7. Jule Walters 17.

CLINTON.—ECONOMIC THEATRE (William McMillan, manager): A Milk White Flag Oct. 26 pleased a large audience. Mary Marble made a special hit. John W. Dunne and Maurice Cook were also favorites. Scott's Minstrels 28. What Happened to Jones 1.==DAVIS' OPERA HOUSE (William McMillan, manager): Dark.

OSKALOOSA.—MASONIC OPERA HOUSE (E. M. Fritz, manager): Muldoon's Picnic Oct. 12; good business. Shanty Town 13; fair attendance. A Milk White Flag 21; business large; attraction one of the best. Yon Yonson 27. Robin Hood, Jr., 4. Sousa's Band 8.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): Warner Comedy co. Oct. 17-22. Plays: Mercie's Marriage, A Day at the Circus, After the Ball, Why Smith Left Home, Dads and Dollars, and Triss; good business; performances satisfactory. Watson Musical co. 28. Yon Yonson 3.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Speers, manager): A Milk White Flag Oct 20; best house of season; excellent satisfaction. Ferris' Comedians 31-5. U. T. C. 12. Herrmann the Great co. 15.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Roland Reed in The Voyagers Oct. 22 delighted a large audience. Clay Clement 25, 26 in A Southern Gentleman and The New Dominion. A Night at the Circus 28. Sharp and Flatt 8.

MISSOURI VALLEY.—NEW THEATRE (William Harrison, manager): Gilhooley's Reception Oct. 20; good business; co. showed lack of rehearsal. A Night at the Circus 19.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Dorothy Lewis in Alone in Greater New York Oct. 18 pleased a large house. Ferris Comedians 24-29.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Roland Reed, accompanied by Isadore Rush and a good co., presented The Voyagers Oct. 19 and pleased a large audience.

GRINNELL.—PRESTON'S OPERA HOUSE (F. O. Proctor, manager): Innes' Band 4. Maridoit Imperial Orchestra 7. Melroy's Minstrels 17.

CRESCO.—CRESCO OPERA HOUSE (F. B. Lomas, manager): Muldoon's Picnic Oct. 28 canceled. Frank Haworth Concert co. 29.

RED OAK.—EVANS THEATRE (E. E. Clark, manager): Clay Clement in A Southern Gentleman Oct. 19; good house; co. first-class. Andrews Opera co. 3.

COUNCIL BLUFFS.—DOHANY THEATRE (James Harrington, manager): Clay Clement presented A Southern Gentleman Oct. 24 to very good business.

FAIRFIELD.—GRAND OPERA HOUSE (Louis Thoma, manager): Billy Link's Vaudeville co. Oct. 21, 22; full houses. J. B. Gordan 1.

GREENFIELD.—WARREN OPERA HOUSE (E. E. Warren, manager): King Entertainment co. 18.

BOONE.—PHIPPS' OPERA HOUSE (Ben Wiley, manager): That Girl Oct. 24.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): A Jay Circus Oct. 19-21 did good business. The interest centres around the quaint comicalities of Dan Sherman, and is kept alive by the specialties of Sherman and Morrissey, assisted by Anna Little, Mabel Hall, Dollie Loomis, Dora Bishop, Frank Walsh, and P. A. Boyd. Genial Gus Bothner and his fine co., headed by handsome and talented Ada Bothner, who is a whole show in herself, drew two enormous houses in A Bunch of Keys 22, the matinee being the heaviest in money in years. No matter how often people have seen the farce they always go to see it again, and so long as Ada Bothner plays Teddy it will be well worth seeing. Next to the star, Albert Mahar, George Hall, Frankie St. John, and Will Gardner were unusually good. Elise Raham, Maud Scott, Ilma Stratton, James Bradley, and William Smith also deserve good words. The audiences voted the entire show one of the funniest and best played that we have had in years. The Herrmanns 26. Davis and Busby's U. T. C. 27. Down in Dixie 28. The Gay Matinee Girl 29. Daughters of the Poor 31. Kempton Komedy co. 1-5. THOMAS R. HYATT.

WICHITA.—CRAWFORD GRAND OPERA HOUSE (E. L. Martling, manager): Hi Henry's Minstrels Oct. 18; excellent business and performance. Edwin Rostell in Hamlet 19; good performance; good business. Gay Rhea co. 20-22 in An American Woman, The Ironmaster, and The Girl from Chicago; good business. Herrmann the Great co. 25. A Bunch of Keys 26. Dixie Land 27.

SALINA.—OPERA HOUSE (W. P. Pierce, manager): Kempton Komedy co. in The Black Flag, A Yankee in Cuba, The Man in Black, Fallen Among Thieves, Finnegan's Fortune, and Fun in a Boarding School to fair houses 17-22. Edwin Rostell in Othello 27. The Gay Matinee Girl 5. Wilbur Entertainment co. 8, 9. Tennessee's Pardner 10. Redmond Dramatic co. 14-19.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): The Paiges Oct. 17-22 in A Romance of Paris, The Prince of Liars, Our Boys, Pawn Ticket 210, East Lynne, and The Widow Partington, to good business; performances good. Herrmann the Great co. 27. Edwin Rostell 31. The Gay Matinee Girl 3.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (M. B. Donavan, manager): Sadie Raymond in The Missouri Girl Oct. 22 to fair business. A Bunch of Keys 28; good business. Davis' U. T. C. 25. The Gay Matinee Girl 27.==CHICKERING HALL (Hoffman Brothers, managers): Louise Brehany Concert co. 26.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernick, manager): Dixie Land drew a small house Oct. 18; co. fair. At Gay Coney Island had a good house 22; best comedy seen here in several seasons. Smith and Campbell deserve special mention. A Breezy Time 31. Tennessee's Pardner 4.

WELLINGTON.—WOOD'S OPERA HOUSE (Asa M. Block, manager): A Breezy Time pleased a packed house Oct. 22. Thurston Comedy co. Nov. 11, 12.==AUDITORIUM (Charles J. Humphrey, manager): Alba Heywood 3.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (Frank J. Hess, manager): Hi Henry's Minstrels Oct. 17; big house; fine performance. Edwin Rostell in Othello 29 to good house. Dixie Land 22; poor house and performance. A Breezy Time 24.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (J. D. Bowersock, manager): A Jay Circus Oct. 22; poor

business; performance had little merit. A Bunch of Keys 24; good business in spite of bad weather. Herrmann the Great co. 28.

HOLTON.—Harmon's Opera House (J. H. Jarvis, manager): Oakes Bell Ringers Oct. 22 to good business. Louise Brehany Concert co. in Martha 25; fine performance to $150 house. Edwin Rostell 7. My Friend from India 10. May Smith-Robbins 16.

PEABODY.—Masonic Opera House (F. H. Prescott, manager): Edwin Rostell Oct. 21 presented Richelieu; good satisfaction. Robert Burdette 28. Kempton Komedy Co. 10-12.

PITTSBURG.—Opera House (W. W. Bell, manager): A Booming Town Oct. 21. Muldoon's Picnic 22; fair house; poor performance. At Gay Coney Island 24. Ole Olson 26.

HUTCHINSON.—Opera House (W. A. Loe, manager): Gay Rhea co. in The Girl from Chicago and Love and War Oct. 18, 19; crowded houses; audiences pleased.

LYONS.—Butler's Opera House (J. G. Sutton, manager): Si Perkins Oct. 28. The Gay Matinee Girl 7.

PARSONS.—Edwards' Opera House (O. P. M. Wiley, manager): Dixie Land Oct. 19; fair house. Ole Olson 27.

ATCHISON.—Theatre (John Seaton, manager): Davis and Busby's U. T. C. co. to S. R. O. Oct. 24. The Gay Matinee Girl 25.

GREAT BEND.—Grand Opera House (Captain Lewis, manager): Hi Henry's Minstrels Oct. 22 to S. R. O.; excellent performance. Si Perkins 26.

WINFIELD.—Grand Opera House (T. B. Myers, manager): A Breezy Time Oct. 25.

KENTUCKY.

ASHLAND.—Theatre (W. Meinhart, manager): A Turkish Bath Oct. 20; delighted audience. Arthur Blackaller deserves special mention. Jean Mawson and splendid co. in A Daughter of Cuba 24. His Better Half 3 canceled. Knobs o' Tennessee 14.

HENDERSON.—Opera House (Lambert and Levy, managers): Williams Comedy co. Oct 20-22, presenting Our Wild Cat, Side Tracked, and Ten Nights in a Bar Room; performances fair; good business. Side Tracked 26. Human Hearts 2

LEXINGTON.—Opera House (Charles Scott, manager): Barlow's Minstrels Oct. 21, 22; good business; performance good. Why Smith Left Home 26 to S. R. O.; performance excellent.

RICHMOND.—White-Bush Opera House (Louis Blakeman, manager): Barlow Brothers' Minstrels Oct 20; excellent performance; packed house. Martinez 10-12.

SOMERSET.—Gem Opera House (E. L. Ogden, manager): Barlow Brothers' Minstrels Oct. 25; good performance; fine house. Knobs o' Tennessee 9.

OWENSBORO.—New Temple Theatre (Pedley and Burch, managers): Side Tracked Oct. 24; large house; performance poor. Creston Clarke 14.

DANVILLE.—Opera House (C. T. Veatch, manager): Barlow Brothers' Minstrels Oct. 24; S. R. O. Santanelli, hypnotist, 31-5.

PARIS.—Grand Opera House (Parks and Richie, managers): Knobs o' Tennessee 11. Mystic Midgets (local) 4.

MAINE.

PORTLAND.—Jefferson Theatre (Fay Brothers and Hosford, managers): Scalchi Concert co. Oct. 24 presented Semiramide to enthusiastic audiences. Frank Daniels 27, 28. Sol Smith Russell 31. May Irwin 1, 2. == Portland Theatre (A. F. Eastman, manager): Joseph Greene co. in Held by the Enemy, Condemned to Siberia, A Prisoner for Life, Humbug, A Plain Old Irishman, My Wife's Friend, Through Russian Snows, and A Man of the People 24-29 with following in specialties: Neville and Tennant, Henry T. Waite, Pete Griffin, Frank Whittier, and Little Maud Wenlock; large and pleased houses. Miles Ideal Stock co. 31-5. == Items: Abraham Burgess, brother of Neil Burgess, was here 20 looking after the interests of his brother's play, which will be here later in the season.—Director Callahan, of the Jefferson Theatre, was in Boston 25, 26.—Ex-Manager Tukesbury, of the Portland Theatre, will spend the Winter in Washington, D. C.

BANGOR.—Opera House (F. A. Owen, manager): Bennett and Moulton co. closed their last week Oct. 22, and presented to fairly good houses Mr. Barnes of New York, Bonnie Scotland, The Red Cross Nurse, Darkest Russia, My Mother-in-Law, Fighting for Cuba's Cause, A Daughter of the South, My Partner, Santiago '98, and The Chimney Corner. Devil's Auction 24, 25 to good and satisfied audiences. Phyllis Allen made a decided hit. The Girl from Paris 15, 16. Frankie Carpenter co. 21-26. == City Hall (H. P. Peirce, agent): Albert Armstrong in illustrated recitations 1.

BATH.—Columbia Theatre (E. D. Jameson, manager): Miles Ideal Stock co. (return date) Oct. 20-22 and six matinees to fair business. Plays presented: The Diamond Mystery, An American Hero, Our Irish-American Cousin, Why Did He Do It, and Damon and Pythias. Co. laid off here 17-19. Henry Chanfrau in Kit the Arkansas Traveler 25; crowded house; pleased audience. Devil's Auction 1.

BIDDEFORD.—City Opera House (K. W. Sutherland, manager): The Shea-McAuliffe co. opened Oct. 24 to S. R. O. Plays presented included The Fire Patrol, The Man o' War's Man, Way Down in Maine, and Barred Out; audiences pleased. Devil's Auction 2. Frankie Carpenter co. 12. San Francisco Minstrels 15.

LEWISTON.—Music Hall (Charles Horbury, manager): What Happened to Jones 17 by a good co. was much enjoyed. The Heart of Maryland delighted a big house 20; fine co. Scalchi Concert co. to light house 25. Henry T. Chanfrau 28. Devil's Auction 29. Frankie Carpenter co. 3-5.

BELFAST.—Opera House (F. E. Cottrell, manager): San Francisco Minstrels Oct 24; good, clean show to good business. Henry T. Chanfrau in Kit the Arkansas Traveler 31.

MARYLAND.

CUMBERLAND.—Academy of Music (Mellinger Brothers, lessees and managers): A Spring Chicken Oct. 22; first-class performance; fair house. Lost in Siberia attracted a large audience 25; good performance. Tim Murphy 29. The Spooners 31-5. Katie Rooney 8

HAGERSTOWN.—Academy of Music (Charles M. Futterer, manager): J. E. Toole presented Killarney and the Rhine, Caste, Rip Van Winkle, The Bells, and A Widow Hunt to large business Oct. 17-22. Gettysburg 28.

MASSACHUSETTS.

LOWELL.—Opera House (Fay Brothers and Hosford, managers): Melbourne MacDowell and Blanche Walsh in Antony and Cleopatra was the superb attraction Oct. 20-22. The tragedy was admirably cast, dressed and staged; it is doubtful if a more beautiful production has ever been seen on this stage. Frank Daniels in The Idol's Eye was his usual inimitable self 25, patronage of good proportions. In Old Kentucky 29. May Irwin 31. Sol Smith Russell 1. Mme. Scalchi 2. The Girl from Paris 4. De Wolf Hopper 5. == Music Hall (W. H. Boody, manager): Jacobs' Butterfly Burlesquers fluttered in for three nights and a matinee 20 and played to an excellent attendance. The piece is very well dressed and staged, the variety pleasing and the girls shapely. Matt J Flynn in his Big Sensation co. plays on the white and black with the result that he is a winner. Large audiences greeted the co. 24-26. Charles Cowles in A Country Merchant 27-29. City Sports 31-2. == Item: Manager Boody, of the Music Hall, who has just secured the Park Theatre, Manchester, N. H., will open his term of lessee ship with Charles Cowles in A Country Merchant Oct. 31. It is Manager Boody's intention to observe the same policy that has made Music Hall a success. The Park Theatre is modern in every respect, seats 1,400 and has a daily increasing clientele. The booking will be done in Lowell, where Manager Boody will remain, he having engaged the undersigned MIRROR man as the resident-manager in Manchester. With respect tomy fellow writers, I sign myself for the last time. Ormsby A. Court.

SPRINGFIELD.—Gilmore's Court Square Theatre (W. C. Lenoir, manager): The Tree of Knowledge made its "bough" here Oct 21 before a big house, but did not leave a very pleasant impression, though the work of Mr. Hackett and his co. was excellent. Shore Acres with Archie Boyd filled the theatre twice 22-5. Mr. Boyd takes well the difficult part of Uncle Nat. The support is creditable. De Wolf Hopper, accompanied by a bad cold and his new opera, managed to find room for himself and co at the Court Square 25. The house was packed and The Charlatan, with its fine cast, was much enjoyed. Mr. Hopper made a speech saying that he was unable to. The Heart of Maryland beat again 26 with Alma Kruger as the leading lady who thwarts the plan of the bell. May Irwin 28. Robert B. Mantell 1. What Happened to Jones 2, 3. Pinafore 4. Sol Smith Russell 5. Natural Gas 10. A Dangerous Rival 10. Edwin Dwight.

NEW BEDFORD.—Theatre (William B. Cross, manager): Edward and Libbie Blondell in A Cheerful Idiot and A Jay on Broadway Oct. 24-26 drew large audiences and gave satisfactory performances; specialties by the Leroys, Armstrong and Porter, Deveaux and Deveaux, and the Blondells were heartily applauded. The second entertainment in the Boston Star course, 27, was well patronized. Albert Armstrong recited Ian Maclaren's famous Drumtochty stories. Alvah Glover Salmon, pianist, contributed to the evening's enjoyment. What Happened to Jones 29. Joseph Greene co. 31-5. Advertised repertoire: Held by the Enemy, Condemned to Siberia, A Prisoner for Life, Humbug, A Plain Old Irishman, My Wife's Friend, Through Russian Snows, and A Man of the People. Scalchi Opera co. 7. == Items: Arthur Marsden, a baritone singer, joined the Blondells here 25.—A valuable gold-headed cane was presented to Corse Payton 22 by the local spinners' union. Mr. Payton donated the proceeds of a Manchester, N. H., performance, about $300, to the striking mill operatives here last Winter.—A co. of local amateurs are rehearsing Richelieu and will present it within a few months. Dr. N. A. Stanley will appear in the title role and Mattie Williams will impersonate Julie.—William J. O'Hearn, of Fall River, a tenor singer, was engaged 21 for the Payton Stock co. Mr. O'Hearn appeared here with the Payton Comedy co. 20 and made a decided hit.

NORTH ADAMS.—Columbia Opera House (Heslin and Mack, managers): The Farnum Players, supporting Linda Dowling, a sister of Robert Downing and a very clever woman, closed a successful three nights' engagement Oct. 22, presenting Forget Me Not. The Franco-American concert, with Vitorio Da Prato, a violinist of rare ability, and Mlle. Parepa, soprano, as the stars, did an excellent business 25. Eddie Bald in A Twig of Laurel 2. Eugene Sanger 7, 8. == Wilson Opera House (W. P. Meade, manager): Brooke's Band gave a delightful concert 22 before a small audience. The solo work of Sybil Sammis was excellent. Lost in New York 24, 25 gave fair performances to fair business. Where Is Benson 26. The co. needed rehearsals; business was poor. Idalene Cotton was excellent. Ott Brothers in All Aboard pleased a good audience. Charles B. Banford 28, 29. Isham's Octoroons 31. The Girl from Paris 1. The Ballet Girl 3.

WALTHAM.—Park Theatre (Patrick and Reniger, managers): Chauncey Olcott in Sweet Innisfarra Oct. 17. A Turkish Bath 23; fair house; good specialties. What Happened to Jones 27. The Young American 29. Daniel A. Kelly in Outcasts of a Great City and After Seven Years 2, 3. Peck's Bad Boy 4. The Chorus Girl 12. == Item: The management have greatly improved the appearance of the theatre by a new coat of paint. The ceiling has been beautifully decorated. The boxes have also been greatly beautified by new decorations, curtains and chairs. A new entrance has been made to the gallery.

BROCKTON.—City Theatre (W. B. Cross, manager): Joseph Greene co. did fair business Oct. 17-22, presenting Held by the Enemy, A Prisoner for Life, A Plain Old Irishman, My Wife's Friend, Fighting for the Flag, Humbug, and A Man of the People. Corse Payton, supported by Etta Reed and a good co., opened for a week in A Parisian Princess to S. R. O. 24. Caswell and Arnold made hits in specialties. Stevens and Barnett's co. 2, 3. Boston Ideal Stock co. 7-12. Jack and the Beanstalk 15. == Item: Lewis E. Webster, of this city, joined the Castle Square Theatre co., of Boston, to appear in the production of Cyrano de Bergerac 24-29.

WORCESTER.—Theatre (James F. Rock, manager): Shore Acres with Archie Boyd as Uncle Nat crowded the house Oct. 20. Frank Daniels' return visit with The Idol's Eye 24 was as heartily welcomed as on previous occasions. The Heart of Maryland 25 thrilled a houseful of interested spectators. Bennett-Moulton co. 31-5. == Lothrop's Opera House (Alfred T. Wilton, manager): George W. Wilson co. in a repertoire consisting of The Guv'nor, Uncle Dudley, and A Messenger from Jarvis Section proved a powerful attraction 24-29. Katherine Rober 31-5.

LAWRENCE.—Opera House (A. L. Grant, manager): Corse Payton's Stock co. closed a big week Oct. 22, turning people away at several performances. What Happened to Jones by a good co., headed by Bert C. Thayer, 24 to fair business. Frank Daniels in The Idol's Eye drew a large audience on a very stormy night 26. Katherine Rober co. 27-29. Mme. Scalchi Concert co. 31. De Wolf Hopper 1. The Girl from Paris 4. May Irwin 5. Alma Chester 7-12. Corse Payton Comedy co. 14-19. == Item: Harry Martell joined the Corse Payton Stock here 22 to do illustrated songs.

FITCHBURG.—Whitney Opera House (J. R. Oldfield, manager): Brooke's Marine Band gave a pleasing concert Oct. 20 to light business. The Blondells 3-5. == Items: A. Geoffrion, clarinet soloist, of this city, for many years a member of the Fitchburg Band and Russell Orchestra, joined Brooke's Band 21 to replace an absent member, but was called home a few days later by the serious illness of his wife.—Dexter W. Fellows, of this city, press agent for Buffalo Bill's Wild West, arrived home 20. He reports a very successful season.—A Turkish Bath, booked for 27, failed to materialize.

FALL RIVER.—Academy of Music (William J. Wiley, manager): Chauncey Olcott in Sweet Innisfarra Oct. 19 delighted a large audience. The Ballet Girl contended with a stormy night 22 and had rather a small audience. The co. is strong, containing such people as Jacques Kruger, David R. Lythgoe, Gus Bruno, Christine Anderson, Marie Hilton, Violet Dene, and Catharine Bartho. None of the co.'s scenery was used, it being left in the car. Isham's Octoroons 24, 25 fared poorly. What Happened to Jones 28. Maud Hillman co. 31-5.

LYNN.—Theatre (Dodge and Harrison, managers): A Turkish Bath Oct. 26, 27; performance and attendance fair. This co. was billed for the 26th only, but owing to adverse circumstances decided to close after giving an extra performance here. Corse Payton Comedy co. 31-5. == Items: Marie Laurens gave an informal reception at her apartments at the Merrill 20, it being the anniversary of her marriage.—Many favorable comments are heard of the performance of Cavalleria Rusticana 21 by Waite's Opera co.

HAVERHILL.—Academy of Music (James F. West, manager): The Heart of Maryland Oct. 18 to capacity; co. strong; scenic effects excellent. What Happened to Jones 22; good house; first-class co. Maude Hillman co. 24-29 to large houses; co. good. == Item: Susette Willey, of this city, member of the Maude Hillman co., was presented with a number of floral remembrances on her first appearance here 24.

TAUNTON.—Theatre (R. A. Harrington, manager): Corse Payton's Stock co. Oct. 24-29 to large business. Plays presented: Woman Against Woman, Only a Farmer's Daughter, East Lynne, The Runaway Wife, The White Slave, On the Rappahannock, Alone in London, Denise, An Unequal Match, and A Member of Congress; co. first class.

SALEM.—Mechanic Hall (Andrews, Moulton and Johnson, managers): Alma Chester co. in Denise, The Sleepwalker, and The Cuban Patriot Oct. 20-22; big business; fair performances. What Happened to Jones 26 canceled. Shea-McAuliffe co. 31-5.

SOUTH FRAMINGHAM.—Elmwood Opera House (W. H. Bishop, manager): The Donovans in Dewey's Reception Oct. 15; S. R. O.; audience pleased. A New England Home 18; light house; poor performance. A Turkish Bath 29. Roeber and Crane Brothers' co. 5. A Country Merchant 7.

CHELSEA.—Academy of Music (Patrick and Reniger, managers): Maude Hillman closed a most successful week Oct. 22, the closing bill being Lights and Shadows. Daniel A. Kelly in Outcasts of a Great City and Seven Years After 31, 1. Charles Cowles in A Country Merchant 3.

GREENFIELD.—Opera House (Thomas L. Lawler, manager): Brooke's Marine Band Oct. 22; small audience; excellent concert. In Old Kentucky 25; S. R. O.; giving entire satisfaction. Isham's Octoroons 28. The Girl from Paris 3 canceled. What Happened to Jones 7.

GLOUCESTER.—City Hall (Lothrop and Tolman, managers): Shea-McAuliffe co. Oct. 17-22 did one of the largest week's business ever known here. Plays presented: The Fire Patrol, The Man-o'-War's Man, 'Way Down in Maine, Southern Chimes, and The Snares of New York. Alma Chester co. 14-19.

PLYMOUTH.—Davis Opera House (Perry and Caverly, managers): Garland Gaden in The Young American Oct. 21. A Turkish Bath 24 pleased large audience. Stevens and Barnett's Quadroons 28. What Happened to Jones 31.

NORTHAMPTON.—Academy of Music (William H. Todd, manager): Rice's Comedians closed a fairly successful week in repertoire Oct. 22. The Heart of Maryland 27. Isham's Octoroons 29. Sol Smith Russell 2. What Happened to Jones 24.

LEOMINSTER.—Town Hall and Opera House (G. E. Sanderson, manager): De Wolf Hopper 4.

GARDNER.—Opera House (F. B. Edgell, manager): Marion's Extravaganza co. gave fair satisfaction Oct. 21; business fair. In Old Kentucky 27.

TURNERS FALLS.—Colle Opera House (Fred Colle, manager): Garry Owen Oct. 21; packed house; performance fair. Isham's Octoroons 2.

MILFORD.—Music Hall (H. E. Morgan, manager): Maud Hillman co. Oct. 14-19.

MICHIGAN.

GRAND RAPIDS.—Powers' (O. Stair, manager): Kindred Hearts Oct. 25, 26 before fair-sized audiences, which were fairly well entertained by a play of fair merit and a more or less competent co. On the Wabash 27, 28. Miss Francis of Yale 29. Digby Bell 31. == Grand (O. Stair, manager): Have You Seen Smith 20-22 was greeted by good-sized audiences and proved to be a vaudeville performance of fair merit. Porter J. White produced Faust 23 before a house packed to suffocation; scenic effects clever. Vanity Fair drew heavily 24-26 and was well received. A number of good vaudeville specialties were introduced to good effect. Under the Dome 27-29. A Grip of Steel 30-2.

BAY CITY.—Wood's Opera House (A. E. Davidson, manager): On the Wabash pleased a fair house Oct. 20. Miss Francis of Yale before a small house 25; performance satisfactory. Kindred Hearts 28. Casey's Wife 31. A Grip of Steel 4. Murray and Mack 5. == Item: A coincidence occurs in connection with the theatres of Saginaw and Bay City which is remarkable. Al E. Davidson is manager of the local house, while his brother, John E., is at the head of the Saginaw house. Fred Walters is stage carpenter here; Frank Boos, musical director; Frank Heric, cornetist, and each of these has a brother filling a similar position in the Saginaw house.

SAGINAW.—Academy of Music (J. H. Davidson, manager): A Female Drummer Oct. 17 drew a large house. Johnstone Bennett in her several roles was well received, as were Eugene Canfield and Willis Sweatnam. The Lost Paradise 20; rainy weather; business light. On the Wabash 21, 22; fair houses. Miss Francis of Yale 26. Kindred Hearts 27.

PORT HURON.—City Opera House (L. T. Bennett, manager): The Lost Paradise to a large and pleased audience Oct. 18. Miss Francis of Yale to S. R. O. 24. == Item: Kindred Hearts, which opened at Owosso 29, rehearsed here. The play is by A. L. McCormick, of this city.

BATTLE CREEK.—Hamblin's Opera House (E. R. Smith, manager): Porter J. White in Faust Oct. 21; fair house; general satisfaction. On the Wabash pleased a fair house 25; scenery fine. Murray and Mack 3. John L. Sullivan co. 8. A Stranger in New York 11. McSorley's Twins 29.

LANSING.—Baird's Opera House (James J. Baird, manager): Redpath Concert co. filled the house Oct. 18 and was a musical treat. A Breezy Time drew a fair house 21; specialties pleasing. Casey's Wife 2. Murray and Mack 4.

OWOSSO.—Salisbury's Opera House (Brewer and Watson, managers): Kindred Hearts Oct. 22 opened its season here and was deserving of a crowded house; one of the best attractions seen here in a long time. Murray and Mack 8.

FLINT.—Stone's Opera House (Stone and Thayer, managers): On the Wabash was seen by topheavy house Oct. 19, giving satisfaction. Miss Francis of Yale had a fair and appreciative audience 22. Mr. Fitzgibbons lectured on Cuba 25 to capacity.

NILES.—Opera House (Harry Wells, manager): Eisenbarth and Henderson's U. T. C. drew a poor house Oct. 19; performance poor. Porter J. White 27.

MONROE.—Armory Opera House (A. W. Jack, manager): Metropolitan Burlesquers Oct. 24; good house; excellent co. Passion Play 27. Courtney-Morgan Repertoire 1-11. Murray and Mack 12.

ADRIAN.—New Croswell Opera House (C. D. Hardy, manager): Digby Bell Oct. 27 in The Hoosier Doctor to good business; giving satisfaction. Murray and Mack 11. El Capitan 14.

ANN ARBOR.—New Athens Theatre (L. J. Liesmer, manager): Miss Francis of Yale Oct. 21; fair business; good satisfaction. Digby Bell 28. Vanity Fair 29.

MUSKEGON.—Opera House (F. L. Reynolds, manager): Kindred Hearts Oct 24; good performance; light house. Bryan's Comedians 31-5.

SAULT STE. MARIE.—Soo Opera House (C. W. Given, manager): Nathoo, juggler, Oct. 26, 27.

MANISTEE.—Grand (Edward Johnson, manager): Bryan's Comedians Oct 24-29

MINNESOTA.

DULUTH.—Lyceum (E. Z. Williams, manager): Stetson's U. T. C. Oct. 22 to large and appreciative audiences. The Dazzler 24; good business; enthusiastic audience. Walker Whiteside 25, 26. Alone in Greater New York 1. Dan Sully 5. Pudd'nhead Wilson 11, 12. Clay Clement 14. The Late Mr. Early 15. Elsie De Tourney 23. New York Stars 25. The Lost Paradise 30.

OWATONNA.—Metropolitan Opera House (H. H. Herrick, manager): Muldoon's Picnic to fair audience Oct. 22. Walker Whiteside 31. Max Dick 9. William Owen co. 14, 15. Money to Burn 28. My Friend from India Dec. 3. == Auditorium (Hoeffler and Smersch, managers): Stetson's U. T. C. co. 31. A Boy Wanted 7. Melroy's Minstrels 15. How Hopper Was Side Tracked 21.

CROOKSTON.—Grand Opera House (Kirsch and Montague, managers): Fabio Romani Oct. 18; fair and pleased audience. Coon Hollow 26. The Dazzler 31. Dan Sully 9. Pudd'nhead Wilson 18. Muldoon's Picnic 22. My Friend from India 30.

ST. CLOUD.—Davidson Opera House (E. T. Davidson, manager): William Owen co (return engagement) Oct. 24-29. Repertoire: Othello, A Cavalier of France, The Lady of Lyons, The Merchant of Venice, Hamlet, and The Three Guardsmen.

ALBERT LEA.—Opera House (W. F. Gage, manager): Farley Stock co Oct. 24-29. Leland Melroy's Minstrels 8. A Boy Wanted 14. Side Tracked 17. Money to Burn 23.

FARIBAULT.—Opera House (C. E. White, manager): Clay Clement in A Southern Gentleman Oct. 29. Max Dick Concert co. 3. A Boy Wanted 5. Muldoon's Picnic 10. Melroy's Minstrels 18.

ST. PETER.—Theatre (H. J. Ludcke, Jr., manager): Alone in Greater New York Oct. 24. Walker Whiteside 27.

MISSISSIPPI.

COLUMBUS.—Opera House (P. W. Mear, manager): Hoyt's Comedy co. Oct 14-19.

MISSOURI.

ST. JOSEPH.—Crawford Theatre (E. S. Brigham, manager): A Bunch of Keys Oct. 21; good house. U. T. C. 22; fair business. The Matinee Girl 24; crowded house. Redmond Dramatic co. 25 in Davy Crockett. == Tootle Theatre (C. U. Philley, manager): What Happened to Jones 5. Julia Marlowe 9. Kelcey-Shannon co. 10. My Friend from India 12. == Item: Business has been very gratifying at both houses so far this season, and bids fair to continue so.

TRENTON.—Hubbell Opera House (William Hubbell, manager): Vernon, hypnotist, opened for a week Oct 24 to good house; performance satisfactory. == Item: Professor Ora Daws, director of the Trenton Concert Band and Orchestra, assisted by J. N. Collyer, formerly of the Harrison Dramatic co., are organizing a non-professional minstrel co. here and expect to open their season the second week of November at this place. They have secured the services of some excellent singers, dancers, etc., and their band is second to none in the State.

Evans' Ale makes a Banquet of Supreme Delight for Ale Drinkers.

Mellow as old wine, clear as crystal, sparkling with brilliancy, and crowned with a froth like cream.

In town, out of town, in fact everywhere.

MEXICO.—Ferris Grand (Hatton and Clendenin, manager): A Bunch of Keys Oct 17 pleased fair house. Salisbury's Orchestra to large and appreciative audience 20. Walter E. Perkins presented My Friend from India 24 to fair business; best of satisfaction. The Girl I Left Behind Me 31. Little Trixie 2.

JOPLIN.—Club Theatre (George B. Nichols, manager): Evelyn Gordon co. Oct. 17-22 in Old Glory, Woman Against Woman, The Wyoming Mail, Davy Crockett, Always on Time, and Ingomar to fair business; co. poor. Ole Olson 23; good business; co. good. At Gay Coney Island 25. Professor Gleason 27. Dixie Land 29. Beach and Bowers' Minstrels 30.

CARROLLTON.—Wilcoxson Opera House (H. H. and H. J. Wilcoxson, managers): Davis' U. T. C. Oct. 21; good house; co. poor. Salisbury Orchestra 22; large and appreciative audience. My Friend from India 28. The Girl I Left Behind Me 4. 1492 15.

HANNIBAL.—Park Theatre (J. B. Price, manager): Davis' U. T. C. Oct. 17; fair business. Salisbury Orchestra 18; fair business. Shanty Town to poor business 20. Richards and Pringle's Minstrels to good business 22. Dan Washington's Minstrels 26. The Late Mr. Early 29. A Milk White Flag 1.

FULTON.—Grand Opera House (Fred. W. Hopkins, manager): Salisbury Orchestra Oct 19; large and appreciative audience, although the night was most disagreeable. Little Trixie 3. Hoyt's Comedy co. 7-12.

KIRKSVILLE.—Smith's Opera House (B. F. Heiny, manager): Wilbur Entertainment co. packed the house Oct. 19, 20. Frank E. Long co. 31-5. Little Trixie 10. My Friend from India 16. Jack Potts Comedy co. 21-26.

WARRENSBURG.—Magnolia Opera House (Isaac Markward, manager): Salisbury Orchestra Oct. 26.

FAYETTE.—Opera House (Lee Holladay, manager): Salisbury Orchestra Oct. 24; large and pleased audience. Receipts, $226.

MARSHALL.—Opera House (Bryant and Newton, managers): Beach and Bowers' Minstrels Oct. 17; poor house on account of storm.

SPRINGFIELD.—Baldwin Theatre (C. K. Brooks, manager): Ole Olson Oct 22; good house; performance excellent. Evelyn Wood co. 24-29.

MONTANA.

BUTTE.—Maguire's Opera House (John Maguire, manager): Chattanooga Oct. 17-19 to crowded houses. Kellar 20-22; large audiences pleased. Janet Waldorf in Romeo and Juliet, As You Like It, and Ingomar 25-27. == Union Family Theatre (Dick P. Sutton, manager): The Pulse of New York 17-23. Two Married Men 24-30.

ANACONDA.—Theatre Margaret (John Maguire, manager): Kellar Oct. 19 to fair business; performance excellent. Chattanooga 20; fair business; play satisfactory. Janet Waldorf 27. U. T. C. 31.

GREAT FALLS.—Grand Opera House (Park and McFarland, managers): Chattanooga Oct. 22; large audience; performance good. Fabio Romani 28. Janet Waldorf 29, 31. Two Married Men 31.

BOZEMAN.—Opera House (A. R. Cutting, manager): Janet Waldorf in Romeo and Juliet Oct. 22; performance excellent; business good. Fabio Romani 27. The Dazzler 4. Coon Hollow 5.

BILLINGS.—Opera House (A. L. Babcock, manager): Janet Waldorf Oct. 20 in Romeo and Juliet to a good house; excellent performance. Fabio Romani 24.

LIVINGSTON.—Hefferlin Opera House (C. S. Hefferlin, manager): Janet Waldorf Oct. 21; good performance; large house. Fabio Romani 28.

HELENA.—Ming's Opera House (John W. Luke, manager): Kellar entertained a good house Oct. 21. Chattanooga 1.

NEBRASKA.

LINCOLN.—The Funke (Frank C. Zehrung, manager): Cherry Sisters Oct. 18; good house; performance poor. Sadie Raymond in The Missouri Girl; good house; audience pleased. Merrie Bell Opera co. 20-22, presenting Fra Diavolo, Olivette, and The Mikado to good houses; very good entertainments. Philharmonic Orchestra 1. Humanity 4. Gayest Manhattan 7. The Herrmanns 11. A Night at the Circus 12. == The Oliver (John Dowden, manager): Louise Brehany Concert co. 24. Roland Reed 31.

WYMORE.—Opera House (P. F. Thiessen, manager): The Gay Matinee Girl opened our season Oct. 20 to good business; performance fair. A Night at the Circus 11. == Items: The Pond-Berlin Dramatic co., which has been here during the Summer, will go on the road Dec. 1 with an enlarged roster.—Manager Thiessen has fitted the Opera House with an entire complement of new scenery, built in Chicago.

KEARNEY.—Opera House (R. L. Napper, manager): Redmond Dramatic co. 17-22; poor business. Plays presented: The Lost Paradise, The Middleman, Davy Crockett, The Mountain Girl, Side by Side, and Risen from the Dead; co. was deserving of better patronage. Robin Hood, Jr., 9. Ole Olson 12.

HASTINGS.—Kerr Opera House (W. Schellak, manager): The Gay Matinee Girl to a fair house Oct. 17. Louise Brehany Concert co. 21; fair performance; large audience.

WAHOO.—Opera House (Thomas Killian, manager): Sadie Raymond in The Missouri Girl Oct. 18 to light business, owing to bad weather; performance excellent. Ole Olson 5.

FREMONT.—Love Opera House (C. A. Osborn, manager): Louise Brehany Concert co. Oct 19; appreciative audience; good business. Gilhooley's Reception entertained a fair house 22.

NEBRASKA CITY.—The Overland (Carl Morton, manager): The Gay Matinee Girl Oct. 22; fair house. Merrie Bell Opera co. 26, 27.

NEW HAMPSHIRE.

MANCHESTER.—Opera House (E. W. Harrington, manager): Boston Ideal Stock co. finished week 17 to crowded houses. What Happened to Jones 26. == Park Theatre (J. Ed Hurst, manager): Grant's Cake Walk and Specialty co. 19-22 pleased good houses. Sporty Widows 24-26; big houses. The Blondells in A Cheerful Idiot 27-29. == Item: Commencing Oct. 31 the Park Theatre will be managed by W. H. Brody, of Lowell, Mass. J. Ed Hurst won a host of friends.

PORTSMOUTH.—Music Hall (J. O. Ayers, manager): What Happened to Jones drew a good house and pleased immensely Oct. 20. Scalchi Concert co. drew fairly 21. Katherine Rober in Spain's Surrender to good business 25, 26. Mason and Downs' U. T. C. co. 31. Devil's Auction 7. Bennett and Moulton co. 14-19.

NASHUA.—Theatre (A. W. Davis, manager):

The Heart of Maryland pleased a good house Oct. 18. Grant's Cake Walkers to light receipts 17. What Happened to Jones amused a good house 21. Alma Chester opened for a week 24 in Herminie. S. R. O.

EXETER.—Opera House (J. D. P. Wingate, manager): An audience that tested the capacity of the house greeted the Scalchi Concert co. Oct. 22; performance first class.==Unity Hall: Mr. George Riddle delighted a large audience 26.

LACONIA.—Moulton Opera House (I. M. Cottrell, manager): Grant's Southern Plantation co. Oct. 29. Joe Ott 31. What Happened to Jones 10.==Folsom Opera House (W. R. Lowe, manager): Barnard and Stevens Burlesque co. 11.

CONCORD.—White's Opera House (B. C. White, manager): What Happened to Jones gave satisfaction to a good audience Oct. 25. Scalchi Concert co. 28.

CLAREMONT.—Opera House (Harry Eaton, manager): The Sunshine of Paradise Alley pleased a 1500 house Oct. 24. Roberts Harper 1. Cramer's Orchestra 2. Stevens-Barnett co 7.

NEW JERSEY.

NEWARK.—Theatre (Lee Ottolengui, manager): Yankee Doodle Dandy 24-29. Edna Wallace Hopper, Thomas Q. Seabrooke and Walter Jones head a large co. of funmakers. Catchy music and a large chorus add to the thoroughly enjoyable performance. Business opened big. Denman Thompson 31-5. The Belle of New York 7-12.==Jacobs' Theatre (M. J. Jacobs, manager; George W. Jacobs, representative): At Piney Ridge 24-29. The author, David Higgins, in the leading part, is ably assisted by Georgia Waldron and a competent co. Business opened fair. Two Little Vagrants 31-5. Marie Wainwright 7-12.==Columbia Theatre (M. J. Jacobs, manager): The Lost Paradise 24-29 opened to a crowded house; fine performance. Virginia Jackson as Cinders made a decided hit. The Dantes 31-5. The Charity Ball 7-12.==Items: E. Rosenbaum joined Yankee Doodle Dandy co. here as business manager.—Victory Bateman, of the Columbia Stock co., was taken suddenly ill 24 and was unable to appear in The Lost Paradise. She had no understudy, but Sarah Whitford volunteered. Although she had to read most of the part she gave a very creditable performance.—William H. West's co. gave the best minstrel performance ever seen in this city 17-22.—Business at local houses 17-22 resulted as follows: Newark: 'Way Down East; big. Jacobs': West's Minstrels; good. Waldmann's Opera House: America Burlesquers; big. Waldmann's New Theatre: Hopkins' Trans-Oceanics; fair. C. Z Kent.

ELIZABETH.—Star Theatre (Colonel W. M. Morton, manager): His Better Half Oct. 28. Shore Acres 1. The Electrician 3. The Sleeping City 5. Byron's Great Gotham Stock co 7-12. Kit the Arkansas Traveler 14.==Lyceum Theatre (W. M. Drake, manager): Lost in New York drew fair houses Oct. 22; performances well received. A Jay in New York (return date) 29. Sam Pitman's co. 31-2. Pickert's Comedians 4. The Sunshine of Paradise Alley 5. Brothers Byrne 9. The Secret Enemy 12. The Girl from 'Frisco 17.==Item: The Hazel Wood co. disbanded their orchestra here 22. The cast has been strengthened by the addition of the following new people: John E. Kelly, Kitty Edwards, Edwin O. Brown, Rose Barnard, Rachel May Clark, and E. S. Lawrence. An entire new list of plays will replace the old ones. They include The Golden Cleft, The Red Cross Nurse, and Little Miss Military.

TRENTON.—Taylor Opera House (A. H. Simmonds, manager): Della Fox in The Little Host gave satisfaction to a large audience Oct. 22. The Spooners opened 24 for a week. Business excellent. Repertoire: A Fair Rebel, Hobson's Choice, Becky Bliss, The Girl from Texas, The Pearl of Savoy, A Happy Pair, The Dean, Dr. Jekyll and Mr. Hyde, An Obstinate Family, and The Little Treasure. The Sleeping City 1. Shore Acres 2. Where Is Benson 4. A Hired Girl 5. The Sunshine of Paradise Alley 8. Going to the Races 10. Oliver Byron 12. Corse Payton Stock co. 14-19.

PATERSON.—Opera House (John J. Goetchius, manager): King Dramatic co. in The War of Wealth, The Cherry Pickers, Faust, The Cotton King, Monte Cristo, She, and The Last Stroke 24-29; good business; co. gave satisfaction. The Secret Enemy 31-2.==Eden Theatre (H. E. Tcovey, manager): Byron's Gotham Stock co. in Across the Continent, Ups and Downs of Life, and The Inside Track 24-29 to satisfactory business; co. good. Finnegan's Ball 31-6.

RED BANK.—Opera House (C. R. Nieman, manager): Charles Cowles in A Country Merchant Oct. 19; fine performance; fair house. Cinematographe 22 to crowded houses; pictures good. A Jay in New York 24; good business; co. very good. Boyle and Graham and Thomas J. Beeson made hits. Shore Acres 2. The Sleeping City 4.

ORANGE.—Music Hall (George P. Kingsley, manager): The Finish of Mr. Fresh 22. The Sunshine of Paradise Alley 4.==Columbus Theatre (John T. Platt, manager): Joseph Murphy in The Kerry Gow 24; co. and performance excellent; good business.

PLAINFIELD.—Stillman Theatre (Maze Edwards, manager): Byron's Great Gotham Stock co. closed a very successful week's business 22, S. R. O. sign being frequently displayed. A Jay in New York 25; large audience; performance gave satisfaction.

HOBOKEN.—Soulier's Lyric Theatre (H. P. Soulier, manager): The Real Widow Brown Oct. 20-22; fair business and co. Two Little Vagrants 27-29; large business; capable co. The Electrician 30-2. The Sleeping City 3-5.

BOONTON.—Harris Lyceum (Harris Brothers, managers): The World Against Her Oct 24; good business; best of satisfaction. Co. opened here. All a Mistake 5.

ATLANTIC CITY.—Academy of Music (Joseph Pralinger, manager): Pack's Bad Boy Oct. 24; good house; performance creditable. Joshua Simpkins 29.

NEW MEXICO.

LAS VEGAS.—Duncan Opera House (B. C. Pittinger, manager): Veriscopa of Corbett-Fitzsimmons fight Oct. 28, 29. Si Perkins 7-12.==Item: Lillian Lewis and daughter are staying at the Las Vegas hot springs for their health.

NEW YORK.

SCHENECTADY.—Van Curler Opera House (C. H. Benedict, manager): Waite's Stock co. closed a week's good business Oct. 22. Brooke's Chicago Marine Band gave a concert to a large house 24. The entertainment was pleasing. McFadden's Row of Flats had a topheavy house 26; performance fair. Julia Arthur and her excellent co. presented A Lady of Quality 27 to a packed house; performance superb. Miss Arthur and W. S. Hart received several curtain calls. Robert McWade is also deserving of special mention. The play was beautifully staged. The Sunshine of Paradise Alley 28. The Girl from Paris 29. Charles B. Hanford 31. At Piney Ridge 2. Conterno's Band 3. All Aboard 4. Side Tracked 5.==Items: Mrs. Dobson, one of the Sherlock Sisters, managers of the Theatre Saratoga, was here 26. Mrs. Dobson was formerly manager of the old Centre Street Opera House in this city.—The Three Bostonians appeared 24 in Odd Fellows' Hall to a crowded house.—A vaudeville co. composed of Kelly and Keefer, acrobats; Billy and Cordelia McLain, sketch artists; Hazel Tidd, song and dance artist; Richard Pyne, Irish comedian, and Jarrette, juggler, opened a week's engagement at the old Centre Street Opera House 24 to a large audience.—The Merrihew-McDonough Concert co. will appear at Odd Fellows' Hall 1.

SYRACUSE.—Wieting Opera House (M. Reis, lessee; J. L. Kerr, manager): Haverly's Minstrels Oct. 20 gave an old time minstrel show. Business fair. Della Fox in The Little Host gave a pleasing performance to fair-sized house 21. Under the Red Robe 22. Lewis Morrison in Faust 24, 25. Julia Arthur's splendid performance of A Lady of Quality drew a large audience 26. It was easily the most sumptuous production ever seen here. A Brace of Partridges 27. The Geisha 28, 29. Charles B. Hanford 1, 2. A Day and a Night 3. U. T. C. 4, 5.==Bastable Theatre (S. S. Shubert, manager): Trilby by the stock co. drew large houses 24-29. J. Henry Kolker made a pronounced hit as Svengali and Sarah Truax played Trilby in her usual clever manner. Men and Women 31-5.==Grand Opera House (Graff and Jacobs, managers; A. C. Buckenberger, representative): Isham's Octoroons pleased good-sized audiences 20-22. Madden's Athletic co. gave a good show 24-26 to large houses. Town Topics 27-29. Side Tracked 31-2. A High Born Lady 3-5.==Items: Our fellow townsman, Mason Mitchell, will give his illustrated lecture on the Battle of San Juan 27 for charity and will speak with Colonel Roosevelt, with whom he is stumping the State, in the evening.—Harry J. Ridings, of this city, is here in the interest of Clifford and Huth.

TROY.—Griswold Opera House (S. M. Hickey, manager): McFadden's Row of Flats Oct. 20-22; co. and business good. Finnegan's Ball 24-26; fair houses. Melbourne MacDowell 27-29. Town Topics 31-2. Sol Smith Russell 3. Jefferson De Angelis 4. At Piney Ridge 5.==Rand's Opera House (S. Shubert, lessee; Woodward and Voyer, managers): Carl A. Haswin in Little Lord Fauntleroy 21, 22; co. good; business fair. Brooke's Marine Band 23; fair house. Where Is Benson had its initial production 24, 25 and made a decided hit. The characters were sustained by Frank Blair, George Larsen, D. J. White, H. G. Carleton, F. Gemp, Gus Franckel, Helen Huyck, Idalene Cotton, Helen Young, and Monte Donico, and they kept the large audience in good humor from start to finish. Charles B. Hanford 26 in Ingomar and Virginius to good houses. Postgate's War Lectures 27. A Brace of Partridges 28, 29.

UTICA.—Opera House (Samuel S. Shubert, manager): Ada Rehan and Augustin Daly's co. presented the Taming of the Shrew Oct. 20 before a large audience; fine performance. Mrs. G. H. Gilbert received a royal welcome. Owing to a confusion of dates Finnegan's Ball and All Aboard were presented at the local theatre on the same evenings, 21, 22, before audiences which packed the house from top to bottom; everyone pleased. 'Under the Red Robe 24. McFadden's Row of Flats entertained a full house 25. Charles A. Morgan's dancing received numerous encores. Estelle Wellington, Harry Crandall, and Joe F. Sullivan were also well received. Brooke's Marine Band gave a delightful concert 26 to a packed house. Eddie Bald 2. Jefferson De Angelis 3. Dan McCarthy 4, 5.

SARATOGA SPRINGS.—Theatre Saratoga (Sherlock Sisters, managers): The Geisha Oct. 22; large and highly pleased audience. Leland T. Powers 25 gave the first entertainment of the Y. M. C. A. lecture course to a large audience. The Germans in Mr. Beane from Boston 26; audience that nearly filled the house; performance is better than ever before. Ott Brothers 29. The Flints 31-5. Katherine Rober co. 7-12.==Broadway Theatre—Town Hall (Woodward, Voyer and Henry, lessees; Dr. A. L. Churchell, manager): The Midnight Alarm 21; poor co. and house. Garry Owen 24; topheavy house pleased. A Brace of Partridges 26; fair audience; co. capable. The Girl from Paris 28. Lost in New York 29. Conterno's War Spectacle 2.

ALBANY.—Empire Theatre (Ad Gerber, manager): A Brace of Partridges Oct. 17, 18. Shenandoah 19, 20, and Ada Rehan 21 did a good business. Melbourne MacDowell and Blanche Walsh in Antony and Cleopatra and La Tosca 24-26. C. B. Hanford in Damon and Pythias 27. Julia Arthur in A Lady of Quality 28. The Sunshine of Paradise Alley 29.==New Albany Theatre (C. H. Smith, manager): A Hired Girl amused large audiences 20-22. The Electrician did a good business 24-26. Finnegan's Ball 27-29. The World Against Her 31.==Harmanus Bleecker Hall: Conterno's Battles of the Nations opened 24 to light business. Under the management of Woodward and Voyer The Ballet Girl will be presented 5.

YONKERS.—Music Hall (W. J. Bright, manager): The Real Widow Brown Oct. 24; fair audience; a bright comedy well rendered. The World Against Her 26; large-sized audience. Agnes Wallace Villa in the principal role and her co-actors received much applause. Edwin S. Phillips as the foreman was unusually strong in his part, and Albert Livingston, Lucy K. Villa, and Little Vashti were also excellent. Andrew Mack 29. Corse Payton Stock co. 31-5.

ONEIDA.—Munroe Opera House (Smith and Preston, managers): Parker-Houghton Stock co. closed a week Oct. 22, presenting Beyond City Lights, Tompkins—Who's Tompkins, and Lost in London latter half of week to good business. Brothers Rover in Next Door 25; excellent performance; large house. Archie and Rose Rover and John R. Hoover deserve mention. Vitale Concert co. 28. Garry Owen 29. The Midnight Alarm 1. Cuba's Vow 3. A Jolly Irishman 8. The Nancy Hanks 15.

NEWBURGH.—Academy of Music (F. M. Taylor, manager): The Wheel of Fortune Oct. 21; fair house; performance gave satisfaction. Charles B. Hanford in Julius Cæsar 24; splendid performance; good audience. A Brace of Partridges 25 delighted a good audience. McFadden's Row of Flats 27. Shore Acres 29. Burr McIntosh 31. The Sunshine of Paradise Alley 1. The Electrician 4. The Heart of Maryland 8.

ELMIRA.—Lyceum Theatre (M. Reis, manager): Black Patti's Troubadours Oct. 20; large house. My Friend from India 26; fair house. Andrew Mack 27. Brothers Rover 29. King Dramatic co. 31-5.==Globe Theatre (E. L. Johnson, manager): James Durkin to good business 7-12 in Bankers, Shamus O'Brien, His Lordship, Too Much Married, and The Two Orphans. Pickert's Comedians 25, 26; good business. Darling's U. T. C. 31-2.

CORTLAND.—Opera House (Wallace and Gilmore, managers): Curtis Stock co. opened Oct. 24 for a week to a large audience and are giving satisfaction to fair houses. Plays presented: The Middleman, Our Brother's Birthright, Dr. Jekyll and Mr. Hyde, An Indiana Romance, A Cuban Hero, and The Hunchback's Love. Washburn's Minstrels 31. The Midnight Alarm 5. The Electrician 9. The Nancy Hanks 14. Eddie Bald 16.

HORNELLSVILLE.—Shattuck Opera House (S. Ossoski, manager): Black Patti's Troubadours drew a very large and very enthusiastic audience Oct. 22. Elmer E. Vance co. opened for a week 24, presenting Patent Applied For, The Limited Mail, and The Hidden Hand first half of week; crowded houses. Joseph Murphy 1. Darkest America 2. Charles B. Hanford 7. Stetson's U. T. C. 18. The Geisha 19. Hogan's Alley 22.

GLOVERSVILLE.—Kasson Opera House (A. L. Covell, manager): The Germans in Mr. Beane from Boston Oct. 21 were very much enjoyed by a fair audience. McFadden's Row of Flats pleased a good audience 24. Brooke's Marine Band pleased an audience limited only by the capacity of the house 25. All Aboard 28. The Midnight Alarm 27. Conterno's Battle of Nations 4. Gettysburg 8. A Bachelor's Honeymoon 15.

JOHNSTOWN.—Grand Opera House (A. L. Covell, manager): Finnegan's Ball Oct. 19; light house; good performance. The Germans in Mr. Beane from Boston 20; fair business; good performance. Boston Ladies' Military Band 22; S. R. O.; excellent satisfaction. Side Tracked 4. Battles of Nations 5. The Nancy Hanks 18. What Happened to Jones 21. Wargraph 24.

BINGHAMTON.—Stone Opera House (J. P. E. Clark, manager): Under the Red Robe Oct. 21. Waite's Stock co. began a week's engagement in repertoire before a crowded house 24. A Day and a Night 31. A Twig of Laurel 1. Jefferson De Angelis 2. Washburn's Minstrels 3.==Bijou Theatre (P. M. Cooley, manager): Cuba's Vow drew fair houses and pleased 24-26. Pickert's Comedians 27-29. Farnum Repertoire co. 31-5.

POUGHKEEPSIE.—Collingwood Opera House (E. B. Sweet, manager): Howe's wargraph packed the house Oct. 19 and pleased. The Wheel of Fortune 20; small audience; performance did not please. Ada Rehan in A Country Girl delighted a small audience 22; performance excellent. James K. Hackett 26. The Sunshine of Paradise Alley 2.==Item: Manager Sweet is ill with rheumatism.

ROCHESTER.—Lyceum Theatre (A. E. Wolff, manager): Julia Arthur before good houses Oct. 24, 25 in A Lady of Quality. The Bride Elect 31-2. Under the Red Robe 4, 5.==Academy of Music (Louis C. Cook, manager): Town Topics 24-26; business satisfactory. Cuba's Vow pleased fine attendance 27-29. A High Born Lady 31-2.

MIDDLEPORT.—Opera House (Hinchey and Vary, managers): The Real Widow Brown Oct. 3 to S. R. O.; excellent co. On the Suwanee River 7; excellent business and performance. Side Tracked 17 gave satisfaction. Town Topics 22. The Nancy Hanks 2. The Midnight Alarm 16. Guy Brothers' Minstrels 26.

OLEAN.—Opera House (M. W. Wagner, manager): Broadhar-Jackson co. Oct. 17-22 in Only a Farmer's Daughter, Maine and Georgia, Forgiven, A Child of Destiny, East Lynne, and Infatuation. My Friend from India 25.

WATERTOWN.—City Opera House (E. M. Gates, manager): Stetson's U. T. C. Oct. 22; large houses; co. good. Joe Ott in Looking for Trouble 25; large attendance; satisfactory entertainment. Under the Red Robe 27. Side Tracked 29. The Geisha 31. Dan McCarthy 1, 2.==Item: Manager Gates is much pleased with the attendance so far this season.

PLATTSBURGH.—Theatre (Edwin G. Clarke, manager): The Girl from Paris Oct. 26 to large audience; co. good. Allie Clark, Harry Hermsen, and Olive Wallace made special hits. Joe Ott in Looking for Trouble to good business 27. Mr. Ott is always a drawing card here and carries a very good co. as usual. All Aboard 31.

CORNING.—Opera House (H. J. Sternberg, manager): Black Patti's Troubadours Oct. 21 to full house; pleased audience. Washburn's Minstrels 24; fair business and performance. Andrew Mack in An Irish Gentleman drew large house 26; good satisfaction. Darkest America 3.

LITTLE FALLS.—Skinner Opera House (H. A. Skinner, manager): The Germans in Mr. Beane from Boston Oct. 19; good business. The Geisha 24; large and pleased audience. Minnie Ashley and Helen Boyton deserve mention.==Cronkhite Opera House (W. H. Cronkhite, manager): The Midnight Alarm 25 to good business.

LOCKPORT.—Hodge Opera House (Knowles and Gardner, managers): Haverly's Minstrels filled the house Oct. 24 and gave satisfaction. The Nancy Hanks 3. At Piney Ridge 10. Under the Dome 19. Modjeska 21. Hogan's Alley 23. The Midnight Alarm 24.

AMSTERDAM.—Opera House (George McClumpha, manager): Finnegan's Ball Oct. 20; light co.; small house. The Geisha 21; co. good; big house. The Midnight Alarm to slim business 22. Parker-Houghton Stock co. 24-29. The Girl from Paris 31.

OSWEGO.—Richardson Theatre (J. A. Wallace, manager): Joe Ott in Looking for Trouble Oct. 24 to fine business; good satisfaction. Under the Red Robe 27. C. B. Hanford 3. Conterno's Band 9, 10. A Bachelor's Honeymoon 11.

AUBURN.—Burtis Opera House (E. S. Newton, manager): Brothers Rover in Next Door drew a fair house Oct. 20. Billy Madden's Athletes to a small audience 21. The Geisha filled the house 26. The Tree of Knowledge 28. Washburn's Minstrels 29.

GLENS FALLS.—Opera House (F. E. Pruyn, manager): The Geisha Oct. 20; good house and performance. The Germans in Mr. Beane from Boston 25; good business; audience pleased. Ott Brothers 28. Parker-Houghton Stock co. 3-8.

OGDENSBURG.—Opera House (Charles S. Hubbard, manager): Bobby Gaylor in McSorley's Twins Oct. 24 to fair business; fair performance. Joe Ott in Looking for Trouble pleased a large audience 26. The Geisha 1.

KINGSTON.—Opera House (C. V. Du Bois, manager): The Wheel of Fortune Oct. 22; fair audience; performance not up to the standard. Wargraph drew well 26, 27; excellent satisfaction. The Sunshine of Paradise Alley 1.

DUNKIRK.—Nelson's Opera House (R. C. Lawrence, manager): Darkest America Oct. 27; large and enthusiastic audience. Brooke's Marine Band 31. A Bachelor's Honeymoon 5. Martin's U. T. C. 7.

LYONS.—Memorial Hall (Mills and Ohmann, managers): Powhatan (local) Oct. 20, 21; good performance; fair business. Garry Owen 2. The Midnight Alarm 9.

PENN YAN.—Sheppard Opera House (C. H. Sisson, manager): Billy Madden's Athletes Oct. 21; good performance; light business. Next Door 27. A Jolly Irishman 31.

ITHACA.—Lyceum (M. M. Gutstadt, manager): Washburn's Minstrels pleased a fair house Oct. 25. Faust to good business 26. A Day and a Night 1. Charles B. Hanford 3. A Twig of Laurel 5.

CANANDAIGUA.—Grand Opera House (S. C. McKechnie, manager): The Flints Oct. 24-29; excellent entertainments; good business. Cuba's Vow 31. A Twig of Laurel 3.

PORT EDWARD.—Bradley Opera House (M. H. Bradley, manager): The Midnight Alarm Oct. 19 pleased a good audience. Lost in New York 28.

HUDSON.—Opera House: Wargraph Oct. 25 pleased a very large audience. Cameron Clemons co. 27-29. The Electrician 5.

WHITEHALL.—Music Hall (A. M. Andrews, manager): The Germans in Mr. Beane from Boston Oct. 27; business good; attraction fair.

NORWICH.—Clark Opera House (L. B. Bassett, manager): Boston Ladies' Military Band Oct. 26; S. R. O. Washburn's Minstrels 1. Stetson's U. T. C. 2.

ONEONTA.—New Theatre (W. D. Fitzgerald, manager): Garry Owen Oct. 26; fair business; co. good. Where Is Benson 27. Town Topics 7.

BATAVIA.—Dellenger Opera House (E. J. Dellenger, manager): Haverly's Minstrels Oct. 22; full house. A Jolly Irishman 29.

WAVERLY.—Opera House (J. K. Murdoch, manager): Pickert's Comedians Oct. 13-15; light business.

MIDDLETOWN.—Casino Theatre (H. W. Corey, manager): McFadden's Row of Flats Oct. 28. Shore Acres 31.

WELLSVILLE.—Baldwin's Theatre (E. A. Rathbone, manager): Darkest America 1.

NORTH CAROLINA.

WILMINGTON.—Opera House (S. A. Schloss, manager): Peruchi-Beldeni co. closed a week's engagement Oct. 22; fair business. Ella Beldeni did not appear in Wilmington owing to illness. The co. presented A Western Judge, A Georgia Cracker, Kathleen Mavourneen, Rip Van Winkle, and A Prince in Rags. Digby Bell 28. Wilbur Opera co. 31-5.

RALEIGH.—Academy of Music (S. A. Schloss, manager): Wilbur-Kirwin Opera co. 24-29 opened to good business in Said Pasha and Boccaccio.==Metropolitan Opera House (Rivers and Barnes, lessees): Perruchi-Beldeni co. opened for a week 24 in The Western Judge to good business. Rip Van Winkle 25.

CHARLOTTE.—Opera House (Nat Gray, manager): Charles C. Vaught's Comedy co. 17-22 to fair business. Plays presented: The Buckeye, Liverpool by Night, A Plain American Girl, East Lynne, Ten Nights in a Bar Room, and The Red Cross Nurse; plays well presented; specialties good. The Lees 7. Lewis Morrison 17.

GREENSBORO.—Academy of Music (W. J. Blackburn, manager): Back on the Farm 2. Hazel Wood co. 7-12 canceled. Metropolitan Concert co. 17. Myrkle and Harder co. 21-26.==Item: Dr. J. W. Griffith, of this city, has rented the Bogart Hall and will run it as the Bijou Theatre.

ASHEVILLE.—Grand Opera House (J. D. Plummer, manager): London Gaiety Girls Oct. 19 did not please a fair audience.

NORTH DAKOTA.

FARGO.—Opera House (C. P. Walker, manager): Aiden Benedict in Fabio Romani Oct. 19 to very good business. Grace Hunter's fire dance deserves special mention. A Romance of Coon Hollow 27. The Dazzler 1. Clay Clement 7. Daniel Sully 8. Miss Francis of Yale 10. Pudd'nhead Wilson 19. Muldoon's Last Picnic 21. My Friend from India 29.

Alson Brubaker.

JAMESTOWN.—Opera House (G. P. Wells, manager): Janet Waldorf in Romeo and Juliet Oct. 17 to a large house. Miss Waldorf and Normal McGregor were especially good, while William McVey was a pleasing Mercutio. U. T. C. to a good-sized audience 19; specialties good. Coon Hollow 28.

BISMARCK.—Athenæum (J. D. Wakeman, manager): Janet Waldorf in Romeo and Juliet Oct. 18; fair house; good performance. William McVey and Normal McGregor deserve special mention. Miss Waldorf gave two scenes from Rosalind in the public schools during the afternoon. Stowe's U. T. C. co. 21; splendid house; performance fair. Coon Hollow 31. Dorothy Lewis 4. Pudd'nhead Wilson 17.

GRAND FORKS.—Metropolitan Theatre (C. P. Walker, manager): C. P. Walker, manager of the Winnipeg Theatre and Fargo Opera House, has taken a long lease of the Metropolitan, of this city, and has made a number of improvements in the house. It will be opened Oct. 25 with Coon Hollow. The Dazzler 27. Clay Clement 2. Miss Francis of Yale 9. Daniel Sully 10. Pudd'nhead Wilson 17. Yon Yonson 22.

OHIO.

DAYTON.—Grand Opera House, Harry E. Fricht, manager): A Misfit Marriage to light business Oct.

UPWARD AND ONWARD

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22; co. competent. The Moth and the Flame to a large audience 24. Herbert Kelcey, Effie Shannon, and a most excellent co. gave the play a fine interpretation.==Park Theatre (Harry T. Feight, manager): A Contented Woman 20-22; S. R. O.; excellent satisfaction. Belle Archer, vivacious and fascinating, proved a prime favorite. A Grip of Steel 24-26; excellent business and good satisfaction. Henry Bedford and a fair co., assisted by good mechanical and scenic effects, gave the melodrama a strong presentation.==Memorial Hall (Soldiers' Home): Tim Murphy in The Carpet Bagger to crowded house 21.==Item: Frank Nall, proprietor of The Drummer Boy, was in the city 24. He has negotiated for its production the last week in December at Grand Opera House, under local auspices.

J. W. Weidner.

URBANA.—Market Square Theatre (H. H. Williams, manager): Under the Dome Oct. 20 to fair house. Thomas J. Langdon and C. A. Sellon were the cream of the cast. C. J. Harris, G. W. Kerr, W. M. Roe, Pearl Seward, and Blanche Shirley were satisfactory. Darkest Russia 26. Under Sealed Orders 2.==Items: H. H. Williams, manager of the Market Square, now of the Secret Service department, is home for a few days.—Howard Pennock came from New York to visit his parents recently.—Alonzo Williams and Elmer Parlott have returned home from their Summer campaign as members of Buffalo Bill's Wild West Band.—Mr. Williams, after a few days' visit home, went to Geneva, N. Y., where he will play in the Opera House orchestra.—The Macauley-Patton co. spent 24 here en route.—James M. Allison, dramatic writer on the Cincinnati *Enquirer*, visited his home here 24.

William H. McGown.

TOLEDO.—Valentine Theatre (L. M. Boda, manager): Otto Klives, business manager): A Bachelor's Honeymoon to slim houses Oct. 19, 20. George F. Nash and Edith Athelstone shared the leading parts in a satisfying manner. William Winter Jefferson, son of Joseph Jefferson, was also in the cast, and showed remarkable aptitude for the art which has made his father famous. Very poor houses were also the rule during the engagement of Andrew Mack in The Ragged Earl 21-22. Mack is the same handsome, sweet-voiced Irish gentleman, and is supported by an excellent co., including Annie Ward Tiffany. The play is a good one. James Whitcomb Riley packed the house 24 and delighted everyone. Digby Bell in The Hoosier Doctor 26 to poor house. Henry Miller 7, 8. The Telephone Girl 9, 10. Shenandoah 11, 12.==Burt's Theatre (Frank Burt, manager): George W. Monroe in Her Majesty the Cook amused large houses 20-22. The star was surrounded by a co. capable of carrying good specialties. Under the Dome 23-26 opened to packed house, and business continued fair. The melodrama is about as good as any Lincoln J. Carter ever put together, and has the advantage of a fair cast. As in most of Carter's plays, the scenery was an important factor. Who's Who 30-2.==People's Theatre (C. F. Stevens, manager): The week 24-30 will close the engagement of the Turner Stock co. While the engagement has been successful enough, the co. has a chance to better itself which Mr. Turner has deemed it wise to accept. The bill for the closing week was My Partner, with Jack Drumeir in the leading role. He was ably supported by Edward Emery, William Cullington, Charles Chapelle, Miss Brooks, Miss Dickey, and Miss Coleman. The co. have all become great favorites, and patrons of the house regret seeing them go. The house will play combinations in future.

YOUNGSTOWN.—Opera House (Eugene Rock, manager): Dan Sully Oct. 22 in Uncle Bob to big business. Mr. Sully is a local favorite and made a decided hit. Pasquali Grand Operatic Concert co. 26 to large house. Kathleen Kennedy, of Illinois, presented America, under patronage of Women's Relief Corps, 28 to large audience. Local talent assisted. Martin's U. T. C. co. 27. El Capitan 29. Under the Red Robe 5. The Prisoner of Zenda 8. Two Little Vagabonds 15. Wilbur Opera co. 21-26.==Item: The Elks will give a grand game dinner 25.

AKRON.—Grand Opera House (W. F. Stickles, manager): A Stranger in New York Oct. 21; well filled house; co. very good. Amy Muller, Minnie Stolle, and Joseph Coyne are worthy of mention. Martin's U. T. C. 25; co. good; average house. Daniel Sully in Uncle Bob 25; large house; general satisfaction. Sawtelle Dramatic co. 31-5.==Item: J. W. Corner, late of Clara Morris co., and manager of Randolph Park Theatre, a Summer resort north of Akron, is wintering here.

CANTON.—The Grand (M. C. Barber, manager): George W. Monroe in Her Majesty the Cook Oct. 19 to good business. A Stranger in New York 20 pleased a large audience. Al. W. Martin's U. T. C. 22; fair business; good performance. Sawtelle Comedy co. opened for a week 24 to the capacity in True as Steel, pleasing the audience. The Captain's Mate 25. True as Steel and The Buckeye 26. Remember the Maine 1. Valentine Stock co 3. El Capitan 7. Tim Murphy 8. The Prisoner of Zenda 9. Joe Ott 11.

LANCASTER.—Chestnut Street Opera House (Mrs. McNeil, manager): The Hoeffler Stock co. Oct. 10-15 in Angie the Country Girl, The Black Flag, Myrtle Ferns, The Prince of Liars, A Life for a Life, and Her Husband's Sin; broke house record; week's receipts $1,500; entire satisfaction. Professor Boone 31. Two Old Cronies 7. Minnie Lewis Extravaganza co. 11. Jessie May Hall 16. Chattanooga 25. Valentine Stock co. 26. A Hired Girl 30.

MARION.—Grand Opera House (Charles E. Perry, manager): Macauley-Patten co. Oct. 17-22; good business. Plays: The Minister's Son, Fate, Only a Farmer's Daughter, Royal Rags, and The Struggle for Gold; co. first-class. Digby Bell in The Hoosier Doctor 25 to light business; co. excellent. Remember the Maine 27. The Lost Paradise 2. Butterfly Burlesquers 4. Tim Murphy 9. Egypta (local) 10, 11. Casey's Wife 12.

MARIETTA.—Auditorium (M. G. Seipel, manager): Little Irene Myers co. Oct. 17-22; large audiences; good satisfaction. Plays presented: Turned Up, The Burglar, and Down the Slope. Creston Clarke 1. Knobs o' Tennessee 18. Charles B. Hanford 23. A Hired Girl 24. Sousa's Band 29.==(L. M. Luchs, manager): A Stranger in New York 28. El Capitan 31. Darkest Russia 4.

SANDUSKY.—Nielsen Opera House (Charles Baetz, manager): Parkinson-Roth co. opened for a week Oct. 21 to S. R. O. Repertoire: Two Americans, The Colonel's Daughter, A Celebrated Case, Michael Strogoff, Leah the Forsaken, and The Two Wanderers. Black Patti's Troubadours 1. A Bachelor's Honeymoon 4. Eli Perkins 7. El Capitan 10. German Stock co. 14.

LIMA.—Faurot Opera House (H. G. Hyde, manager): Murray Comedy co. Oct. 17-22 presented to good business and general satisfaction A Fatal Error, The Snow Ball, An Unequal Match, Hogan's Troubles, Forget-Me-Not, and Tries. Daniel Sully 26. On the Suwanee River 3. Digby Bell 5. Primrose and Dockstader's Minstrels 9. The Telephone Girl 11.

MANSFIELD.—Memorial Opera House (E. R. Endly, manager): A Spring Chicken Oct. 20; good business; co. fair. A Stranger in New York 22 pleased a large audience. Digby Bell 24 presented The Hoosier Doctor to a small house; co. fair. Murray Comedy co. week 31-5. El Capitan 8. Under the Dome 11.

TIFFIN.—Noble's Opera House (H. J. Mayers, manager): Tim Murphy presented The Carpet Bagger Oct. 24 to a packed house. Star and play gave best of satisfaction. Mr. Murphy has a part that gives him the best chance he has ever had. Metropolitan Burlesquers Oct. 27.

ALLIANCE.—Opera House (Norton and Schultz, managers): Dan Sully in Uncle Bob Oct. 24; good business; entire satisfaction.==Chaven's Opera House (J. C. Craven, manager): Huntley-Jackson co. in The World, The Fast Mail, and The Tornado 20-22; good business; pleased audiences.

SALEM.—Grand Opera House (Charles E. Holton, manager): John Thompson in On Hand pleased a fair house Oct. 21. Frederick H. Wilson Comedy co. opened for a week 24 to S. R. O. in Paradise Be

gained; good co. El Capitan 5. Imperial Vaudeville co. 11. His Better Half 12.

GREENVILLE.—GRAND OPERA HOUSE (Sherman and Dorman, managers): Frank L. Eyre and co. in concert Oct. 20 to fair-sized audience. The Girl I Left Behind Me 22. Cameron co. pleased a large audience 22. Tony Farrell 3.——ITEM: Daisy Kerr, King and Cameron spent Sunday in this city.

MASSILLON.—BUCHER'S OPERA HOUSE (B. Sibila, manager): Formal opening next week.——NEW ARMORY (G. C. Haverstack, manager): Martin's U. T. C. 29; good attraction; fair house. John Thompson 28. The Commodore 4. Gibney-Hoeffler co. 7-12. Honolulu Opera co. 17. Oriental Octoroons 21.

NEWARK.—MEMORIAL AUDITORIUM (J. B Rosbrough, manager): On the Suwanee River Oct. 22 gave satisfaction to fair house. Tim Murphy in The Carpet Bagger pleased a large house 25. Valentine Stock co. 31.——OPERA HOUSE (J. H. Miller, manager): Bell and Abbey's U. T. C. 24; business fair.

GREENFIELD.—OPERA HOUSE (H. G. Simons, manager): Carrie Stanley Burns will open our season Oct. 28, 29. Byron Williams 1——ITEM: Mrs. Earl De Roy has returned home after spending a few weeks with her husband, of the Wilson Theatre co.

ZANESVILLE.—OPERA HOUSE (R D. Schultz, manager): On the Suwanee River Oct. 21 filled the house; excellent performance. Tim Murphy in The Carpet Bagger 28; business good. Cuba's Vow 28 Creston Clarke 3.

CHILLICOTHE.—MASONIC OPERA HOUSE (R. S Robinson, manager): Cameron co Oct. 18 to fair business and performance. A Turkish Bath 22; medium house; co fair. A Stranger in New York 25. The Carpet Bagger 27.

SPRINGFIELD.—BLACK'S OPERA HOUSE (Charles Bruner, manager): A Contented Woman Oct. 19 good performance to S R. O. A Misfit Marriage 21; splendid performance; good business. Metropolitan Burlesquers 29. A Stranger in New York 31.

IRONTON.—MASONIC OPERA HOUSE (B. P Ellsberry, manager): The Gibneys, supported by the Hoeffler Stock co., opened for a week Oct. 24 to a crowded house, presenting Angie; co. gave satisfaction

LORAIN.—WAGNER OPERA HOUSE (H. S. Burrett, manager): Huntley-Jackson Stock co. in The World, The Fast Mail, The Torado, The Three Hats, The Convict, and Wife for Wife 10 15; big business; excellent performances.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): Cameron co. Oct. 22; small but appreciative audience. Darkest Russia 25; good co. and performance; business fair. Edward Harrigan 3. On the Suwanee River 4.

ST. MARY'S.—GRAND OPERA HOUSE (H. G. McLain, manager): Tim Murphy in The Carpet Bagger Oct. 22; large audience; performance excellent. Cameron co 28. On the Suwanee River 3.——PEOPLE'S THEATRE (C. Kimpel, manager): Dark.

XENIA.—CITY OPERA HOUSE (C. L. McClellan, manager): Human Hearts Oct. 12; business fair; performance pleasing. Cameron co. 20; business and performance good. Rice and Baldwin's Comedians 4. Minnie Lewis co. 9. My Neighbor's Wife 15.

ASHTABULA.—SMITH'S OPERA HOUSE (James L. Smith, manager): Martin's U T. C. Oct. 28. Wilson Theatre co. 31-5——AUDITORIUM (M. H. Haskell, manager): Cross Comedy co 3-5.

CIRCLEVILLE.—GRAND OPERA HOUSE (W. H Cutler, manager): A Stranger in New York pleased a crowded house Oct. 24. Carrie Stanley Burns co. 27-29.

MT. VERNON.—WOODWARD OPERA HOUSE (Stevens and Clements, managers): Pasquali Operatic Concert co. packed the house with a very appreciative audience Oct. 20.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Under the Dome Oct 18; good house; general satisfaction. Minnie Lewis Extravaganza co 26.

ATHENS.—OPERA HOUSE (Thompson and Armstrong, managers): Carrie Stanley Burns co. Oct. 19-22; business deservedly poor. Creston Clarke in The Marble Heart 2.

HAMILTON.—GLOBE THEATRE (Connor and Smith, managers): A Turkish Bath Oct. 26; good business Digby Bell 3. Darkest Russia 9. Heart of Chicago 13.

KENT.—OPERA HOUSE (Davis and Livingston, managers): Martin's U. T. C. to S R. O. Oct. 25, giving satisfaction. Remember the Maine 31. Frederick H. Wilson co. 7-12.

TROY.—OPERA HOUSE (Edwin G. Gates, manager): Under the Dome Oct. 21: packed house; weather stormy. A Turkish Bath 27.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): General Gordon lectured to large audience 21. Professor Boone 27, 28.

GALLIPOLIS.—ARIEL OPERA HOUSE (John L Charles, manager): A Daughter of Cuba Oct. 19 to fair house; audience pleased.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): Under the Red Robe 4. The Drummer Boy of Shiloh 24-26.

WADSWORTH.—OPERA HOUSE (J. F. Detwiler, manager): Macauley-Patton co. opened for a week Oct. 24 to good business.

HILLSBORO.—BELL'S OPERA HOUSE (Frank Ayers, manager): A Turkish Bath Oct 25.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): Two Old Cronies 7.

ELYRIA.—OPERA HOUSE (Dykeman and Matthews, managers): Brooke's Marine Band 1.

PAULDING.—GRAND OPERA HOUSE (H. G. Barnes, manager): Tennessee Jubilee Singers 1.

OKLAHOMA TERRITORY.

EL RENO.—OPERA HOUSE (J. J. Sinclair, manager): Jennie Holman co. drew good houses Oct. 20, 22, presenting The Daughter of the Regiment, Camille, and The Police Inspector, giving satisfaction.

OREGON.

SALEM.—READ'S OPERA HOUSE (Patton Brothers, managers): Murray and Mack Oct. 31.

LA GRANDE.—STEWARD'S OPERA HOUSE (D. W. Steward, manager): The Heart of Chicago Oct. 19; fair audience; performance good. Under the Dome 26. The Air Ship 2. Two Married Men 9.

PENNSYLVANIA.

MAHANOY CITY.—GRAND OPERA HOUSE (J. J. Quirk, manager): Katie Rooney presented The Girl from Ireland to a small but well pleased audience 20. Miss Rooney has a better play and co than she has had for years. The Andrews Opera co. 22 drew fair houses, but did not give the satisfaction expected. The Pirates of Penzance and Cavalleria Rusticana were presented. Jessie Mae Hall in The Princess of Patches gave a very good performance to light house 28. Where Is Benson 29. A Twig of Laurel 29.——HERSKER'S THEATRE (John Hersker, manager): The Sleeping City 21; house small; creditable performance. Labadie co. 27-29. America's Dramatic Sensation 31-5.——ITEMS: Mr. and Mrs. Wallace Munroe, of Morrison's Faust, are in this region.—Boyd W. Copeland joined the Andrews Opera co. at Easton 19 as advance agent.—C. B. Jenkins, late of Welsh Brothers' co., is visiting his home at Shenandoah.—Isaac Godlove, scenic artist, of Bethlehem, is in town.—Manager Quirk is in Philadelphia.—The Elks' Imperial Minstrels, of Ashland, assisted in an amateur performance at Hersker's Theatre 24.—John Robinson is the new treasurer at the Grand.—A High Born Lady, booked for Grand 22, canceled.—There will be no attractions at the Grand 31-5, the County Institute being in session there. R. W. SHERTZINGER.

CARLISLE.—NEW OPERA HOUSE (Markley and Appell, lessees; Fred Allen, manager): Under the Red Robe Oct 13. Agnes Herndon co. opened for a week 17 to a big house, but failed to give satisfaction Plays presented: La Belle Marie, The Sunny South, Saved from the Flames, Married—Not Mated, Leah the Forsaken, My Uncle from India, and The Jealous Mrs Jones Creston Clarke and Adelaide Prince gave an excellent rendition of The Last of His Race 25; large audience. Katie Rooney 27 Slayton Jubilee Singers 1 Jessie Mae Hall 4. Lewis Morrison 5. Wills Comedy co. 11, 12——ITEMS: Manager Appell was here for a short time recently. He reports good business on his circuit.—Harry Dare, of the musical team of Dale and Dare, of this city, is reported critically ill at New Castle, Pa.—Manager Allen is making arrangements with both our railroads for excursions for Denman Thompson.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, managers): Under Sealed Orders, interpreted by a good co. headed by Maurice Freeman, pleased fair audiences, matinee and evening, Oct. 22 Kennedy Players in The Hand of Fate, The Midnight Express, An American Hero, The Two Thieves, Pawn Ticket 210, The Old Factory Murder Mystery, The Dark Side of London, Behind Prison Bars, A Wife's Peril, and A Dangerous Woman, did good business 24-29. Specialties by the Glees, Bessie and John J. Kennedy were well received. Clint G. Ford in the title-role of his own play, An American Hero, made a hit Gettysburg 31. Katie Rooney 1. His Better Half 2. Gypsy Burlesquers 4. A Bachelor's Honeymoon 5.——ITEMS: Frederick Warde was entertained by the Hamilton Club after the performance 20.—Clint G. Ford, stage-manager of Kennedy Players, and his wife were guests of their relative, B. S. McLane, deputy recorder of this city, 24-29.

WILKES-BARRE.—THE NESBITT (M. H. Burgunder, manager): James-Kidder-Warde co. in The School for Scandal and Macbeth 22; large audiences; best of satisfaction. My Friend from India 28 to large audience. Lewis Morrison 31. Jefferson De Angelis 1. Because She Loved Him So 3.——GRAND OPERA HOUSE (M. H. Burgunder, manager): Spears Comedy co. Oct. 24-29 opened to big business; co. got up to standard of repertoire cos. seen here this season. Plays presented: A Royal Slave, Hank the Mountaineer, Uncle Sam in Cuba, Silver Jack, and The Miller. Elroy's Stock co. 31 5.——ITEM: The Press Club, of this city, tendered Burr McIntosh and members of his co. a reception 20. Mr. McIntosh has many friends in this city.

SCRANTON.—LYCEUM (Reis and Burgunder, managers): The Prisoner of Zenda Oct. 20 to packed house; good co. Burr McIntosh in A War Correspondent 21, 22; fair patronage. Seidl Orchestra 24; excellent concert; light business. Joseph Murphy presented The Kerry Gow and Shaun Rhue 25, 26 to large audiences. My Friend from India 27. Lewis Morrison 28, 29. Jefferson De Angelis 31. Where's Benson 3. Because She Loved Him So 4, 5.——ACADEMY OF MUSIC (Burgunder and Reis, managers): New England Stock Dramatic co. Oct. 24-29 presented Master and Man, Jim the Penman, Alabama, Trilby, Esmeralda, and For Cuba's Cause; good audiences and co. Waite's Stock co. 31-5.

PITTSTON.—MUSIC HALL (C. C. King, manager): Spears Comedy co. closed a successful week's engagement Oct. 22 Plays presented: A Royal Slave, Uncle Sam in Cuba, Silver Jack, Monte Cristo, Hank the Mountaineer, The Miller, Faust, Ivan's Oath, and A Noble Revenge. Gay Girls of Greater New York 24 pleased a packed house. Monte Carlo Girls 25, 26; good business and performances. Fulton Brothers and William C. Fields deserve special mention. Joseph Murphy 27. E. E. Vance co. 3-5 Burrill Comedy co. 7-12.

MCKEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): A Spring Chicken amused a packed house Oct. 21. A Hired Girl to large and enthusiastic audience 22. Lost in Siberia 29.——ITEMS: George Logan, the tramp, has closed with the Bubb Comedy co. and returned to his home here.—McKeesport Lodge No. 136 B. P. O. E. held an interesting meeting 25, when a number of new members were initiated.

WARREN.—LIBRARY THEATRE (F R. Scott manager): El Capitan delighted a very large audience Oct. 20. Wilczek Concert co. 21; good attendance. Brosnahan-Jackson Comedy co. opened for a week 24 to S. R. O., presenting Only a Farmer's Daughter and giving satisfaction. Forgiven, East Lynne, and Maine and Georgia follow. Rice and Barton's Comedians 5. U. T. C. 10. The Geisha 16. Two Little Vagrants 17.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (George H. Bubb, manager): Washburn's Minstrels Oct. 21; fair business; appreciative audience. America's Dramatic Sensation co. 24-29 in Lost in London, Nick of the Woods, The Lakes of Killarney, The Mystery of Chesterton, and A Crime Without Guilt, to good business; specialties good.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Peck's Bad Boy to good business Oct. 22. Agnes Hendron co. in The Sunny South, La Belle Marie, The Jealous Mrs. Jones, Saved from the Flames, Leah the Forsaken, My Uncle from India, and Between Duty and Crime 24-29 to fair business; co. well received.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): My Friend from India Oct 21; fair attendance. El Capitan 22 pleased fair audience. Darkest America 26; first-class performance to big business.——ITEM: John W. Vogel was tendered a banquet by his Erie friends. It was arranged by Harry E. Knowlton, manager of the Lyceum.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): Charles B. Hanford and excellent supporting co. presented Julius Cæsar Oct. 22 to large and pleased audience. An Edison animatoscope co. entertained fair-sized audiences 25, 26. My Friend from India 29. Byron's Great Gotham Stock co. 31 5.

POTTSVILLE.—ACADEMY OF MUSIC (Markley and Appell, managers): Katie Rooney in A Girl from Ireland 22 pleased a small audience. Jessie Mae Hall in The Princess of Patches 24 sang and acted well; was supported by a well-balanced co.; fair audience. Rose Sydell's London Belles 26; performance up-to-date; good audience. Where Is Benson 31. Faust 2

JOHNSTOWN.—CAMBRIA THEATRE (T C. Mishler, manager): Himmelein's Ideals Oct 17-22 in The Life Guard, Eagle's Nest, The Russian Tiger, The Planter's Wife, Cuba Libre, The Great Northwest, and A Night in New York; good business and satisfaction. Kennedy's Players 31-5.

COLUMBIA.—OPERA HOUSE (James A Crowthers, manager): Burrill Comedy co. Oct 17-22 in Infatuation, Somebody's Daughter, Wire or Steel, Rip Van Winkle, East Lynne, and Old Glory; splendid business. Laura Hulbert and Nellie De Veau made strong hits; rest of co. good. Same co 24-29.

DU BOIS.—FULLER'S OPERA HOUSE: Darkest America Oct. 18; good attendance and satisfaction. Daniel Sully in Uncle Rob turned hundreds away 20; audience pleased. McDoodle's Flats 27.——ITEM: The Elks gave a reception and banquet to Daniel Sully and his co. 18.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): Milton Aborn's Comic Opera co. gave Said Pasha, Fra Diavolo, The Street Singer, The Bohemian Girl, The Isle of Champagne, and The Fencing Master 24-29.——GRAND OPERA HOUSE (George M. Miller, manager): County Institute 24-29.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, manager): Owing to disagreeable weather Andrews Opera co. failed to attract large houses Oct. 20, 21; performances good. Gay Girls of Greater New York 25; performance and business fair. Labadie co. 31-5.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): Irene Taylor co. 20-22 in Camille, East Lynne, and The Sister of the Red Cross; co. and business fair. Darkest America 24; big business; best of satisfaction. El Capitan 25; S. R. O.; co. strong. McDoodle's Flats 3.

BRADFORD.—WAGNER OPERA HOUSE (M. W. Wagner, manager): My Friend from India Oct. 24 pleased good house. Andrew Mack in An Irish Gentleman 25 pleased a large audience. Darkest America 29 Brosnahan-Jackson co. 31-5.

GREENVILLE.—LAIRD'S OPERA HOUSE (J. S. Laird, manager): The damage to this house by fire Oct. 7 has been repaired, house being refrescoed and repainted, and will open 29 with Sam Jones, Blue and Grey 31. Martin's U. T. C 2.

GIRARDVILLE.—PALACE THEATRE (J B. Hoellman, manager): My Neighbor's Wife did not show on account of rain Jessie Mae Hall in The Princess of Patches Oct 25; performance good; small house. Edison Lyceum co 7.

SHAMOKIN.—G. A. R. OPERA HOUSE (J. F. Oder, manager): Katie Rooney in The Girl from Ireland Oct. 21 to fair business. Maurice Freeman in Under Sealed Orders 24; excellent performance; fair business. A Hired Girl 31.

FREELAND.—GRAND OPERA HOUSE (George McLaughlin, manager): Oliver Labadie co. in Faust, East Lynne, and For Liberty Oct. 20-22 to good business——ITEM: W C. Bellins will join the Labadie co. at Mahanoy City 27

MEADVILLLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Seidl Orchestra Oct. 20; good business; excellent performance. Daniel Sully in Uncle Bob 21; fair business; pleased audience. El Capitan 24; big house; good satisfaction. U. T. C. 3.

SHENANDOAH.—THEATRE (P. J. Ferguson, manager): Lester-Walter Stock co. Oct. 17-22 to fair business in The Spanish Traitor, The Prince of Russia, The Ragged Nell, and The Counterfeiters. A Hired Girl 1.

NEW CASTLE.—ALLEN'S OPERA HOUSE (M. Reis, manager): A Hired Girl pleased a good audience Oct 20. The Dawn of Freedom to big business 22 Wilson Theatre co. opened for a week 24 to S. R. O All Aboard 8. McDoodle's Flats 10.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (F. M. Bowman, manager): Darkest America Oct. 19 to S R. O.; performance excellent. McDoodle's Flats 22; large and pleased audience.

MOUNT PLEASANT.—GRAND OPERA HOUSE (J B. Coldsmith, manager): Wills Comedy co. to good houses 24, 25; satisfactory performances of In Atlantic City and Two Old Cronies.

CARBONDALE.—GRAND OPERA HOUSE (Daniel P. Byrnes, manager): James-Kidder-Warde co. Oct. 21 in The School for Scandal; large and pleased audience Faust 27. Joseph Murphy 28. Shore Acres 7.

BUTLER.—PARK THEATRE (George N. Burckhalter, manager): A Hired Girl pleased a large and enthusiastic audience Oct. 19. El Capitan 27. Rice and Barton co. 1. Wills Comedy co. 4, 5.

FRANKLIN.—OPERA HOUSE (J. P. Keene, manager): El Capitan Oct. 26; excellent co; S. R. O. McDoodle's Flats 2. Andrews Opera co. 9, 10. Macauley Patton co. 14-19.

ROCHESTER.—OPERA HOUSE (C. A. Vanderslice, manager): Wilson Theatre co. Oct. 17-22 closed engagement to S. R. O. My Neighbor's Wife 29. Myers Comedy co. 3.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): Washburn's Minstrels Oct. 22; crowded house; performance fine. Franz Wilczek Concert co. 2. Darkest America 4.

KANE.—LYCEUM THEATRE (B. N. Jacobson, manager): Dark.——VERBECK'S AUDITORIUM (George H. Verbeck, manager): Darkest America Oct. 22; a good house and show. McDoodle's Flats 29.

GREENSBURG.—KEAGGY THEATRE (R. G. Curran, manager): Kinetoscope Oct. 14; poor business Frank M. Wills in In Atlantic City 17, 18; fair houses; co. good. A Hired Girl 24.

WEST CHESTER.—ASSEMBLY BUILDING (F. J. Painter, manager): Peck's Bad Boy Oct. 21; performance fair; small audience well pleased.

CONNELLSVILLE.—NEW MYERS OPERA HOUSE (R. G Curran, manager): A Hired Girl Oct. 26; largest audience in history of house; co. good.

MANSFIELD.—OPERA HOUSE (H. M. Griggs, manager): James Durkin co. Oct. 31-2. Stetson's U. T. C. 23.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (A. B. Herd, manager): McDoodle's Flats Oct. 24; good satisfaction and business.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): Martin's U. T. C. 2. A. B Davison in Nothing but Money 5.

HANOVER.—GRAND OPERA HOUSE (J. Percy Barnitz, manager): Katie Rooney Oct. 28. Gettysburg 29. His Better Half 1.

WAYNESBURG.—OPERA HOUSE (Cooke and Munnell, managers): Park Sisters' Concert co. Oct. 21. S. R. O.; excellent satisfaction.

CURWENSVILLE.—ACADEMY OF MUSIC (A. P Way, manager): McDoodle's Flats Oct. 25; large and appreciative audience. Martin's U T. C. 15.

MILTON.—GRAND OPERA HOUSE (Griffith and Co., managers): Brothers Rover 1. Darkest America 7.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (T. F Martin, manager): Isham's Octoroons drew a good house Oct 20; performance satisfactory. The Ballet Girl gave a most delightful performance 21; large audience. Christine Anderson's vocal numbers were delightfully rendered Violet Dene's dancing was a feature, and David Lythgoe and Jacques Kruger made hits. Frankie Carpenter co. opened for a week 24; crowded houses. Repertoire: An American Princess, Pawn Ticket 210, Struck Gas, Conn the Shaughraun, The Strange Adventures of Miss Brown, and Miss Harum Scarum Joseph Greene co. 7-12. The Real Widow Brown 16.

PAWTUCKET.—OPERA HOUSE (John Dewson, manager): The Donovans in Dewey's Reception Oct 20-22; good business; fair performance. Bennett and Moulton co 24-26 in Darkest Russia and For Cuba's Cause; packed houses; excellent performances. A Cheerful Idiot 31-2. Down on the Farm 3-5. Lost in New York 7-9.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J H Thornton, manager): Daniel A Kelly co. Oct 27-29 in After Seven Years, The Shadow Detective, and Outcasts of a Great City. Maud Hillman co 7-12.

WESTERLY.—BLIVEN'S OPERA HOUSE (C B Bliven, manager): Isham's Octoroons gave a pleasing performance Oct 22 to a fair-sized audience. The Wheel of Fortune 12.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): A Parlor Match Oct 22 to paying business. Philip Ryley, who has recently taken the place of J. W. Kingsley in the role of J McCorker, is quite a success in the part. Knobs o' Tennessee 24; light business; good performance. Imperial Burlesquers 25, 26; poor performance; small audiences. The Man from Mexico 27.——ITEM: This is jubilee week and the city is thronged with visitors. The Battle of Manila, done in Pain's fireworks, is a nightly attraction. Gentry's Pony Show and a number of small exhibitors are also in town.

COLUMBIA.—OPERA HOUSE (Frank J. Moses, manager): Imperial Burlesque co. 27, 28.——ITEM: New and comfortable chairs have been placed in the dress circle.

SPARTANBURG.—OPERA HOUSE (Max Greenewald, manager): London Gaiety Girls Oct. 26; fair business; poor performance. Nat Reis co. 31-5.

TENNESSEE.

MEMPHIS.—LYCEUM THEATRE (Thomas J Boyle, manager): The continuous performance entertainment seems to have caught on in Memphis Hopkins' Stock co. presented Hazel Kirke as the drama for the second week Oct. 24-29, and many were turned away 24. The Durstan Kirke of Frederick Bock and the Hazel of Jessaline Rodgers were the strong features. The specialties included Barney Fagan, Robetta and Doretta, and the ever-popular biograph.——AUDITORIUM (Benjamin M. Stainback, manager): The Nashville Students gave a pleasing entertainment to fair houses 20, 21 Holden Comedy co. 27-5.——GRAND OPERA HOUSE (R S. Douglas, manager): Dark.

JACKSON.—PYTHIAN OPERA HOUSE (Woerner and Tuchfeldt, managers): Kelly and Mason in Who Is Who to an appreciative audience Oct. 17. The Strange Adventures of Miss Brown 21 was an entire success. The Nashville Students 24 entertained a large audience. The Holden Comedy co. 25, 26, presenting respectively The Gutta Percha Girl and The Denver Express

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): Willie Collier in The Man from Mexico Oct. 22; good audience; performance fine. Barlow Brothers' Minstrels 31-2. Kelly and Mason 5.——ITEM: Charles Middleton, of the Woodward-Warren co., visited friends here 23.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): Nat Reis co. Oct. 17-22; big business.

10 YEARS OLD

Hunter Baltimore Rye

RICH PURE FLAVOR

Repertoire: Justice at Last, The Judge, On Furlough, and Cuba's Victory. Charles Coghlan in The Royal Box delighted a large audience 21; production was exceedingly well staged and co was thoroughly competent. Al. G. Field's Minstrels 29.

TEXAS.

WACO.—THE GRAND (Jake Schwarz, manager): Down in Dixie Oct. 17; light business; performances merited better patronage. Tennessee's Pardner 18 pleased two good audiences; best performance of season. The Real Widow Brown 20; small house; co. and performances well received A Boy Wanted 22; big business; excellent performance. Among the clever people are Louis Martinetti, Knox G. Wilson, Fred Walz, Eva Tanguay, Hope Booth, and Jennie Ardelle. The White Slave 26 1492 28. What Happened to Jones 29.——ITEM: It is the intention of Manager Jake Schwarz to play matinees at every performance this season, provided the cos arrive here on time.—Despite the enormous license upon circuses in Texas this year Ringling Brothers are billed here for 5. W. V. LYONS.

PORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Tennessee's Pardner Oct 17 to a full house by A. C. Alsten's excellent co. Klimt-Hearn co. (return engagement) 18-22, presenting Old Money Bags, Uncle Daniel, Kidnapped, Pawn Ticket 210, Fanchon, and Ten Nights in a Bar Room to full houses.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Henry Greenwall, lessee; E Bergman, manager): U T. C. drew only a fair house Oct. 17. Down in Dixie 21; small house. Tennessee's Pardner 22; excellent performance; satisfactory business 1492 24. What Happened to Jones 25. The White Slave 29.

DALLAS.—OPERA HOUSE (George Anzy, manager): Frederic Bryton Oct 24-26 in Forgiven. The Ticket of Leave Man, and In the Streets of New York. 1492 31.——ITEM: Manager Anzy assures me that bookings will be filled from now on, as quarantine in Louisiana has been raised.

PALESTINE.—TEMPLE OPERA HOUSE (Dilley and Swift, managers): U T. C. Oct. 18; fair business; pleased audience. Edwin Barbour, Frederick Julian, and Kittie McArdle were especially good. The White Slave 21; poor business; good co A Boy Wanted 27.

SHERMAN.—COX'S OPERA HOUSE (Ellsworth and Brents, managers): Schubert Symphony Club Oct. 20; large and appreciative audience. Master Tommy Purcell continues to capture the bouquets. Al. G Field's Minstrels 8 A Texas Steer 10.

CLARKSVILLE.—TRILLING'S OPERA HOUSE (Charles Gaines, manager): John Thomas Concert co. to packed house Oct 20; audience pleased. John B. Demott 2 H Spillman Riggs 14. Beach and Bowers' Minstrels 17.

BRENHAM.—GRAND OPERA HOUSE (Alexander Simon, manager): A Boy Wanted Oct. 17; small house. Down in Dixie 18; good house Tennessee's Pardner 21; S R O; excellent performance The Real Widow Brown 25. At Gay Coney Island 28.

CORSICANA.—MERCHANTS' OPERA HOUSE (L C. Revare, manager): The Real Widow Brown Oct 18, 19; good houses; performances satisfactory. A Boy Wanted 24.

GREENVILLE.—KING OPERA HOUSE (F. J. Norsworthy, manager): Peters Comedy co Oct. 17-19 presented My Boys, A Knotty Affair, and The King of Liars to small business.

NAVASOTA.—COLUMBIA OPERA HOUSE (Morris Gabers, manager): A Boy Wanted Oct 18; small audience. The Real Widow Brown 24. The White Slave 28.

EL PASO.—MYAR'S OPERA HOUSE (George Walker, lessee): Harry Corson Clarke in What Happened to Jones Oct 22; S. R. O; pleased audiences. Grau Opera co 24-28.

AUSTIN.—HANCOCK OPERA HOUSE (George Walker, manager): Tennessee's Pardner Oct. 20; good business. The White Slave 22; fair house. Down in Dixie 24. 1492 26.

MARSHALL.—OPERA HOUSE (Wolz and Dahmer, managers): The White Slave Oct. 20; good business and performance. A Boy Wanted 26. Down in Dixie 28

GAINESVILLE.—OPERA HOUSE (John Hulen, manager): Wiedemann's Comedians opened for a week Oct. 24 to the largest audience ever assembled in the Opera House; good co.

TERRELL.—BRINS' OPERA HOUSE (S L. Day, manager): A Boy Wanted Oct. 25. Frederic Bryton co 27

BELTON.—GRAND OPERA HOUSE (A J Embree, manager): The White Slave Oct 24; fair business; performance excellent. James Kidder-Warde co. 11.

UTAH.

SALT LAKE CITY.—THEATRE (George D Pyper, manager): The Salt Lake Opera co. presented The Queen's Lace Handkerchief 21, 22 to packed houses.——NEW GRAND THEATRE (M E. Walvey, manager): Hogan's Alley 17-22 to packed houses; specialties clever.——ITEMS: Mrs. Fronz Eunice Waite, of California, lecturer, gave an interesting lecture 14 in the Mormon Assembly Hall on "The Prehistoric Races of America" to a large audience.

VERMONT.

BRATTLEBORO.—AUDITORIUM (G. E. Fox, manager): Rice's Comedians Oct 10-15 in A Fool and His Money, In Honor Bound, His Friend's Wife, East Lynne, The Westerner, Molly Bawn, U T. C., All in the Family, and Under the Stars and Stripes; good business; co fair. The Gormans 2.

BELLOWS FALLS.—OPERA HOUSE: Sunshine of Paradise Alley Oct. 25; fair audience; play well received. The Gormans 1.

BURLINGTON.—HOWARD OPERA HOUSE (K B Walker, manager): The Girl from Paris Oct. 27; good business. The Gormans 28 Ott Brothers 1.

RUTLAND.—OPERA HOUSE (A W Higgins, manager): The Sunshine of Paradise Alley Oct. 26; fair house; satisfactory performance. The Gormans 31.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Joe Ott 31. Stella Brazzi Concert co. 1. What Happened to Jones 11.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Large audiences greeted the Wards-James-Kidder co Oct. 25 in Hamlet and The School for Scandal. Stuart Robson 30. A Hired Girl 1. West's Minstrels 8 Lewis Morrison 10——ITEMS: Peter Jackson, who was for a number of years the door-keeper at the old Richmond Theatre and who has acted in the same capacity since the Academy was built, is ill at his home in this city. He has come in contact with nearly every traveling manager who has visited this city, and they will no doubt be very sorry to hear of his illness.—Phil McNiven, who was treasurer at the Academy for several years, but who is now manager of Lee, the hypnotist, came up from Norfolk last Sunday, where his co. played a successful week 17-22

CHARLOTTESVILLE.—AUDITORIUM (J. J. Leterman, manager): London Gaiety Girls Oct. 11; fair house; poor performance. Leonzo Brothers 17-22 in Brother Against Brother, May's Devotion, The Dog Spy, Back from the Dead, The Mexican Express, and

My Sailor Boy; business fair; cast susceptible of improvement. Myrkle and Harder co. opened for a week 24 in The Buckeye to a large and appreciative audience. Metropolitan Concert co 5. A Bachelor's Honeymoon 18. Georgia Minstrels 22.

NORFOLK.—ACADEMY OF MUSIC (Thos. G Leath, manager): James-Kidder-Warde co. in The School for Scandal Oct. 24; S. R. O; performance excellent. A Hired Girl 31. Stuart Robson 1.

STAUNTON.—OPERA HOUSE (Barkman and Shultz, managers): Beermeister, pianist, Oct. 29. Katie Rooney 7. Faust 11. A Bachelor's Honeymoon 17. Woodward-Warren co. 31-5.

LYNCHBURG.—OPERA HOUSE (F M. Dawson, manager): The Lees opened for one week Oct 24 to S. R. O; performances appreciated. A Hired Girl 8

DANVILLE.—ACADEMY OF MUSIC (John B. Wood, manager): Back on the Farm Oct. 24; business and performance fair. The Lees 31 5.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): Passion Play pictures to fair attendance Oct. 24-29. Faust 11.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): A Bachelor's Honeymoon 18.

WASHINGTON.

SEATTLE.—THEATRE (J. P. Howe, manager): The Air Ship Oct. 16-19; a rustling farce comedy to good business Bennett-Hegelmann co. 24-29. ==THIRD AVENUE THEATRE (W. M Russell, manager): Murray and Mack in Finnegan's Ball packed the house 17-22 South Before the War 23-29. ==ITEMS: Little Paloma Schramm, the wonderful child pianiste, gave a return recital 24 to S. R. O. house. This child artiste has won a warm place in the hearts of Seattle music lovers and admirers.—The Third Food Exposition is proving a decided success under the management of Frank R. Armstrong.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): The Span of Life Oct. 17, 18; fair business; the success was due principally to the clever work of the Donazetti Trio. The Pulse of Greater New York 20. Kellar 27.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (J H Stenger, manager): Gorton's Minstrels 11, 12; good co; business fair. The Air Ship 14; good business. Held by the Enemy 22.

WALLA WALLA.—PAINE OPERA HOUSE (J. G Paine, manager): The Heart of Chicago to good business Oct 18; performance well received. Under the Dome 24. The Air Ship 31.

TACOMA.—LYCEUM (G Harry Graham, manager): Murray and Mack in Finnegan's Ball Oct. 15; full house; well received. ==TACOMA THEATRE: Dark.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Riester, manager): A Misfit Marriage Oct. 19; good business and pleased. El Capitan 2. Fannie Bloomfield Zeisler 3. The Prisoner of Zenda 7. Richards and Pringle's Minstrels 8. ==GRAND OPERA HOUSE (Charles A. Feinler, manager): Gettysburg 20-22; good business. Irene Myers co. 24-29 played The Black Flag, Turned Up, and Down the Slope very acceptably. Miss Myers is a clever little actress and singer. Darkest Russia 31 2 Remember the Maine 3-5. Sam Pitman co. 7-12 canceled.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): A Daughter of Cuba Oct. 21, 22; fair business. Why Smith Left Home 24; good business. Georgia Minstrels 2. Erwood Stock co. 7-12. Fannie Rice 18.

HUNTINGTON.—DAVIS OPERA HOUSE (Joseph Gallick, manager): A Daughter of Cuba Oct. 20; small house; fair performance. Why Smith Left Home 25; big business; exellent performance. Richards and Pringle's Minstrels 1.

MANNINGTON.—OPERA HOUSE (J. M. Barrick, manager): Gettysburg Oct. 27; big house; performance excellent. Andrews Opera co 5.

CLARKSBURG.—TRADER'S GRAND OPERA HOUSE (L. S. Hornor, manager): Gettysburg Oct 25; large house; good performance Andrews Opera co. 2.

DAVIS.—PEOPLE'S OPERA HOUSE (H N. Walters, manager): Great Southern Band 2.

WISCONSIN.

MADISON.—FULLER OPERA HOUSE (Edward M Fuller, manager): Roland Reed in The Voyagers Oct 18 drew a large audience; plays well received and the star and Miss Rush have not appeared to better advantage for many a season. Professor Nitschke's Military Orchestra 24, assisted by local talent, in concert to a fair audience. Salisbury Stock co. 27. Daniel Sully 31. Julia Marlowe 1. Scott's Minstrels 4

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): Wilbur Opera co opened for a week 24, appearing in Fra Diavolo to S. R. O.; entire satisfaction The Bohemian Girl was given 25 with Marion Manola in the title-role, La Mascotte 26, house being sold out every night. Manager Kohler admits all soldiers in uniform free.

WEST SUPERIOR.—GRAND OPERA HOUSE (F. J. Marsh, manager): Stetson's U T C. Oct 21; big business. The Dazzler 22; good business. Walker Whiteside in The Red Cockade 24; performance excellent; good house. Alone in Greater New York 31.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (Peter C. Myers, manager): A Pair of Jacks Oct. 8; poor performance; good house. Salisbury Stock co. 26 Scott's Minstrels 3 ==ITEM: A Pair of Jacks co. disbanded at Fond du Lac and returned to Chicago to reorganize.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Feiker, manager): Pudd'nhead Wilson, by Edwin Mayo and a good co., drew a good audience and pleased them Oct. 19. Salisbury Stock co 24, 25 in The Ironmaster and Alabama. Daniel Sully 30.

ASHLAND.—GRAND OPERA HOUSE (John Meis manager): Stetson's U. T. C. Oct. 20 to S. R. O; audience satisfied. The Dazzler 21 canceled. Alone in Greater New York 31. John Dillon 1. Daniel Sully 3 Pudd'nhead Wilson 9.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): The Commodore Oct 23 to crowded house; audience pleased. Mono, magician, 24 to fair business; audience pleased. Murray and Mack 30.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Pudd'nhead Wilson Oct. 20; house crowded; performance fine. Salisbury Stock co. 28, 29.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Boston Ladies' Symphony Orchestra Oct. 19; big business. Flora De Voss Comedy co 20-24 in A Colorado Girl and Our Mascot to good business.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Cone, manager): Elsie De Tourney 11. John Dillon 18.

BARABOO.—THE GRANDE (F. A Philbrick, manager): Fisk and Weldon Concert co. Oct. 21 to very appreciative audience. A Boy Wanted 1.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L Bronson, manager): Pudd'nhead Wilson to large business Oct. 22, giving satisfaction.

FOND DU LAC.—CRESCENT OPERA HOUSE (William H. Stoddard, manager): A Pair of Jacks Oct 20 failed to appear. Co. closed at Janesville, Wis.

PORTAGE.—OPERA HOUSE (A H. Carnegie, manager): Daniel Sully in Uncle Bob 1.

MERRILL.—BEARD OPERA HOUSE (William Conners, manager): John Dillon 18

WYOMING.

CHEYENNE.—OPERA HOUSE (Stahle and Bailey, managers): Herrmann the Great co. opened our season Oct. 12 to full house, pleasing all A Texas Steer 17; crowded house; excellent satisfaction. Magniscope exhibition co 21, 22 did good business; everyone pleasantly entertained. Ole Olson 14.

CANADA.

MONTREAL.—ACADEMY OF MUSIC (J B. Sparrow, manager): Jack and the Beanstalk Oct 24-29. Haverly's Minstrels 31-3. ==QUEEN'S THEATRE (J. B. Sparrow, manager): Eddie Girard in Natural Gas 24-29 opened to crowded houses Garvie and Girard, Mollie Thompson, and Amy Ames all did satisfactory work (Lost, Strayed or Stolen 31-5 == THEATRE FRANCAIS (W E Phillips, manager): The Stock co. presented Davy Crockett 24-29 to good business Ballett Thompson in the name part gave a very good performance. He is certainly the best leading man the Francais has yet had. Thomas J. McGrane, Charlotte Dean, Eleanor Vaughan, and Walton Townsend gave good performances. The vaudeville, headed by Bucknell, was a good one. Next week, The Highbest Bidder. ==ITEMS: The sale of tickets for the opening of the new theatre, Her Majesty's, with The Ballet Girl 7 is very large. The theatre is now in the hands of the drapers and upholsterers and will present a very handsome appearance when finished. Frank Murphy manages the house.—The students held their annual theatre night at the Academy of Music. The house was jammed. Delia Stacey and Olive Wallace were presented with baskets of flowers, Alexander Clark with an umbrella, J. C. Marlowe with a cane, and Harry Hermsen with a box of cigars. After the performance a crowd of students hauled Miss Stacey's carriage to her hotel.

WINNIPEG.—THEATRE (C. P. Walker, manager): A Romance of Coon Hollow Oct. 21, 22 to large audiences. Miss Hollinger as the mountain girl was particularly good. The Dazzler 28, 29. Clay Clement 31, 1. The Queen of the Nile (local) 3, 4. Miss Francis of Yale 7, 8. Daniel Sully 11, 12. Pudd'nhead Wilson 15, 16. Yon Yonson 18, 19. ==GRAND OPERA HOUSE (W. H. Seach, manager): Professor McEwen, hypnotist, and co 17-22 to S. R. O. all week; performances entertaining. Harold Nelson Stock co. 23-indefinite ==ITEM: Manager Walker, of the Red River Valley circuit, has taken a six years' lease of the Metropolitan Theatre, at Grand Forks, N D, and intends making the house first-class in every respect.—The first production of a new opera, Chow, the Queen of the Nile, under the direction of Professor Lambert, the composer, will take place at the Winnipeg Theatre 3.—Calgary, N. W. T., and Brandon, Man., Operatic Societies intend presenting The Geisha this season.

TORONTO.—GRAND OPERA HOUSE (O B Sheppard, manager): Haverly's Minstrels Oct. 27-29 Devil's Island 31-5. ==PRINCESS THEATRE (O. B. Sheppard, manager): The stock co are putting on an elaborate production of Jim the Penman 24-29 to large business. Peaceful Valley 31-5. ==TORONTO OPERA HOUSE (Ambrose J. Small, manager): The Nancy Hanks to fair business 24-29. When London Sleeps 31-5. ==MASSEY MUSIC HALL (I. E. Suckling, manager): The Scottish concert 25 was a great success. Delasco benefit 27. Trebelli, Campanari, and Musitte 1. ==ITEMS: Manager Robert Cummings has arranged for a massive production of Cyrano de Bergerac in the near future.—Louis Fatt, the scenic artist of the co, intends making this the finest production he has yet attempted.

LONDON.—GRAND OPERA HOUSE (A E. Roote, manager): John L Sullivan co. Oct 22 to good business; performance good. The Ryeford Sisters and Darmody deserve mention. Haverly's Minstrels 25; good business. Billy Rice and the Nichols Sisters were particularly good. What Happened to Jones (return) 29. Guy Brothers' Minstrels 2. ==ITEM: The W. D. Emerson Comedy co, which has been rehearsing here, will open its season at Strathroy 27. The house is reported as sold out in advance.

QUEBEC.—ACADEMY OF MUSIC (Charles Palmer, manager): A Trip to Coontown 20-22. Both players and play made big hits; good business. ==CASINO (Charles Palmer, manager): A Trip to Coontown moved down town 24, 24 and played to good business ==ITEM: Mr. and Mrs. Raveau (Mme. D'Artigny) have returned to their home in this city after a very successful season at Sohmer Park, Montreal.

ST. CATHARINES.—GRAND OPERA HOUSE (Charles H. Wilson, manager): Joe Ott in Looking for Trouble (return engagement) to good business Oct. 21. Lorain Hollis Stock co. 24-29 in Forget-Me-Not, Camille, The Tigress, The Governess, My Uncle's Will, and Caprice; Miss Hollis and Orme Caldara capable; remainder of co. fair. The Nancy Hanks 2

VANCOUVER.—OPERA HOUSE (Robert Jamieson, manager): Henderson co. in A Scrap of Paper 20, The Ironmaster 21, and The Crust of Society 22; excellent performances; good business. Grimes' Cellar Door 27. South Before the War 4. The Pulse of Greater New York 9. ==CITY MUSIC HALL: Lindley co in Friends 21. When Paris Sleeps 22.

OTTAWA.—RUSSELL THEATRE (Dr. W. A. Drowne, manager): Bobby Gaylor in McSorley's Twins Oct 20-23 The Girl from Paris 24, 25. The Geisha 2, 3. ==GRAND OPERA HOUSE (Joseph Frank, manager): Eddie Girard in Natural Gas 20-23 Paul Cazeneuve in The Three Guardsmen and The Strategist 24-29. A Trip to Coontown 31-5.

BARRIE.—GRAND OPERA HOUSE (John Powell, manager): What Happened to Jones Oct 28. McSorley's Twins 1. Maud Henderson co. 8-10. A Trip to Coontown 16 ==KING'S MUSIC HALL (N. W. E. King, manager): Dark.

LINDSAY.—ACADEMY OF MUSIC (Fred Burke, manager): Side Tracked Oct. 20; good business; performance fair. E. H O'Connor and W. Bowers made decided hits. The Egyptian of Pompeii 22 failed to appear. McSorley's Twins 31. Loraine Hollis co 7-9. A Trip to Coontown 14.

GUELPH.—ROYAL OPERA HOUSE (A. J. Small, manager: G A Dubois, representative): Joe Ott in Looking for Trouble Oct. 20; big house. What Happened to Jones 24; good business. The Nancy Hanks 31-6.

BERLIN.—GRAND OPERA HOUSE (George O Philip, manager): John L. Sullivan co. Oct. 21; good performance; fair house. What Happened to Jones 26.

CHATHAM.—GRAND OPERA HOUSE (R. A. McVean, manager): What Happened to Jones Oct. 18; excellent business; a very funny farce. Marks Brothers opened for two weeks 24 to crowded house

VICTORIA.—THEATRE (Robert Jamieson, manager): Henderson co. in The Ironmaster Oct. 17, A Scrap of Paper 18, and Young Mrs Winthrop 19; full houses; good performances.

OSHAWA.—OPERA HOUSE (J. W. Borsberry, manager): Side Tracked Oct 19; good house and satisfaction.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Yale's Devil's Auction Oct. 18-20 to big business; performances very good. The Burglar 31-2

ST. THOMAS.—DUNCOMBE'S NEW OPERA HOUSE (T. H. Duncombe, manager): John L. Sullivan co Oct 20; good house; performance unsatisfactory.

BELLEVILLE.—CARMAN OPERA HOUSE (Fred Adams, manager): Paul Cazeneuve Oct 10-15 to fair business. Side Tracked 24

HAMILTON.—GRAND OPERA HOUSE (F. W. Stair, manager): Haverly's Minstrels Oct. 26. The Nancy Hanks 1. In Gay Paris 5

WOODSTOCK.—OPERA HOUSE (Warren Totten, manager): J. Williams Macy 27. McSorley's Twins 11. Mozart Symphony Club 14.

KINGSTON.—GRAND OPERA HOUSE (A. Lesser, manager): McSorley's Twins Oct. 25; good house; performance pleasing. Side Tracked 28. Daniel R Ryan co. 31.

ARENA.

CHARLOTTE, N. B.—Great American Dog and Pony Show Oct. 22-24 to good business; performances good. Professor Gentry's Dog and Pony Show 24, 25 to the capacity of the tent; performances excellent.

SPARTANBURG, S. C.—Great American Dog and Pony Show Oct 24, 27 to fair business. Forepaugh and Sells Brothers' Circus 3

PADUCAH, KY.—Ament's Circus Oct. 21, 22 to large and pleased audiences. Pawnee Bill's Wild West 22 to good business.

WACO, TEXAS.—Professor Gentry's Dog and Pony Show Oct 18, 19 to big business; entire satisfaction.

BRENHAM, TEXAS.—Norris Brothers' Dog and Pony Show Oct. 22; big crowd

DANVILLE, VA.—Gentry's Dog and Pony show to capacity Oct 21, 22; performances excellent

The management of Barnum and Bailey's Greatest Show on Earth have issued a neatly bound map of England and Scotland, showing the tour of these countries made by the circus. Some very interesting statistics concerning the tour are also given. The London season opened on Dec. 27, 1897, and lasted eighty-four days, or till April 2, 1898. The road season opened April 4 and will close Nov. 12, having lasted 186 days, and including seventy-one stands of from one day to three weeks. The total number of performances given will be 530. The show is transported in sixty-seven cars. Twenty-one tents are used. The company contains 840 people, 420 horses and ponies, 25 cages of wild animals, 20 elephants, 18 camels, 4 zebras, and 17 led and freak animals.

Professor D. M. Bristol's Cirque and Equescurriculum, which has been touring Australia with great success, is now playing through New Zealand. In addition to the performing animals, the show includes the Brothers Hardee, Signor Roland, the Belmonts, Hippo, and Mlle. Zidoni.

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Managers of Goethe's FAUST. A Grand Production.

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IN OTHER CITIES.

(Received too late for classification.)

ST. PAUL.

Walker Whiteside, with an excellent co. in support, presented The Red Cockade and Eugene Aram at the Metropolitan Opera House 20-22 to good-sized and appreciative audiences. Mr. Whiteside during previous visits in St. Paul made a most favorable impression, and he received a cordial welcome in his new drama, The Red Cockade. As Captain Charles Martel he gave an admirable and finished portrayal of the part, and displayed his artistic dramatic abilities with forceful effect in the strong scenes which won for him most hearty applause and repeated recalls. Frederick L. Power does a very creditable piece of acting in the role of Count Phillipe de Valmont. Lelia Wolstan has a clear, sweet voice and a handsome presence. Her Beatrice de Lilie was a delightful portrayal given with considerable depth of expression in the emotional lines. Antoinette Walker made a charming and vivacious Marie Dupont. John M. Sturgeon as Duke de Lille, Lawrence Griffith as General Hoche, Elizabeth Hunt as Madame Talliero, Grace Hadsell as Margot, and others sustained their roles very satisfactorily. In the second act an artistic minuet was given. The ladies were handsomely gowned. Eugene Aram was given an excellent production. The leading roles were admirably sustained by Messrs. Whiteside, Power, Griffith, Sturgeon, and Misses Wolstan, Hunt, and Walker. Edwin Mayo and a well balanced co., under the direction of William L. Malley, gave Pudd'nhead Wilson 23-29, opening to the largest houses of the season with increased attendance nightly. Pudd'nhead Wilson is the best production seen at the Metropolitan for many months, and has made a great hit. The audiences were enthusiastic in applause. Mr. Mayo handles the title-role with intelligent care. His Dave Wilson is a most delightful creation, an artistic and natural portrayal. His voice, facial expression and subdued action are especially notable. Ada Dwyer's Roxy made a most favorable impression. Marabel Seymour was charming as Rowey. W. R. McKey's Sheriff Blake is an excellent bit of character work. Miss D. Delaro as Patsey, Frank Campau as Tom Driscoll, Charles J. Emonds as York Driscoll, Augustus Balfour as Howard Pembroke, Ralph as Chambers, do excellent work in their roles and deserve mention. The production was finely staged. Vaudeville 30-5.

Barney Ferguson and a clever co. produced Muldoon's Picnic at the New Grand Opera House 23-29, opening to house filled to capacity. Barney Ferguson is a droll and amusing character. His Michael Muicahey is very funny, and he kept the audience on the laugh throughout the performance. Frank K. Wallace was decidedly comical as Michael Muldoon. Florence Evans was excellent as Mrs. Muldoon, and met with noticeable favor. Marguerite Ferguson does a very clever acrobatic, singing and dancing specialty which received several encores. Florence Evans and Andy Barr give a very laughable sketch that met with favor. The Semon children are very bright and clever. Songs by Miss Florede and by Gracie Plaisted were encored heartily. The Evil Eye 30-5.

Sylvia Egan, a St. Paul girl, a recent acquisition to the ranks of the Dorothy Morton Opera co., made her first appearance in public at the close of the co.'s engagement at the Metropolitan Opera House 19. Miss Egan is handsome, and has a prepossessing stage presence, and is gifted with a strong dramatic soprano voice. GEORGE H. COLGRAVE.

CLEVELAND.

A large and brilliant audience greeted the International Grand Opera co. at the Euclid Avenue Opera House Oct. 24, and the impression made by the organization resulted in good houses at each performance during the week. Lucia di Lammermoor was the opening opera, and was given an artistic rendition in Italian. Clementine De Vere, in the role of Lucia, was heard to advantage, singing the part with exquisite finish and feeling, being especially fine in the mad scene. Franco Collenz, who joined the co. here, sang the role of Edgardo with vigor and made many friends. The rest of the cast was well taken care of. The orchestra, under the direction of R. Sapio, came in for its share of applause, and the chorus is an effective one. Tuesday evening Carmen was sung in English and Madame Selma Kronold in the title-role was all that could be desired, her rich voice and fine acting pleasing the audience, as did George Mitchell in the role of Jose, while H. Winfred Goff, as the Trolador, and Mary H. Howe's rendition of Frasquita were worthy of mention. The opera was superbly staged and the chorus showed up well in the ensembles. For the matinee Wednesday a double bill was given, Pagliacci and Cavalleria Rusticana; in the evening Faust was sung. Thursday, Il Trovatore; Friday, Romeo and Juliet, in English, and and engagement closed Saturday with Carmen in the afternoon and Faust in the evening. Although playing to the usual prices, the co. is a very strong one in every respect. Shenandoah 31-5.

Casey's Wife, presented by a good co., headed by Mark Murhpy, was the attraction at the Lyceum Theatre 24-29, and was well patronized. A Misfit Marriage 31-5.

At the Cleveland Theatre the Cummings Stock co. presented Monte Cristo for the week 24 and scored another success. For the week 31 Men and Women will be given.

David Bispham was heard in a song recital at Association Hall 27. WILLIAM CRASTON.

YON YONSON.

Managers Thall and Kennedy, of the Swedish dialect comedy Yon Yonson, report big business all through the Northwest, the breaking of records at the Alhambra Theatre, Chicago, last week, and the playing to the capacity of Jacob Litt's theatres in Milwaukee, St. Paul and Minneapolis. They have a cast of all around excellence, including Ben Hendricks, the premier Swedish dialect comedian; Annie Mack Berlein, long and favorably known with Harrigan and Hart, Donnelly and Girard, and as leading woman with Mr. Joseph Jefferson in Rip Van Winkle; Beatrice Norman, who is making a very favorable impression all over the country; Clara Bell Jerome, Georgie Bryton, who played the role of Willie Grow in Hoyt's A Trip to Chinatown for several seasons; E. J. Mack, Harry Armstrong, George A. Weller, William Koust, Frank G. Cook, Arthur Earle, O. M. Scott, Sherman Rowles, George Lynne, and the popular quartette, the Americus Comedy Four. Yon Yonson is on its way to the Pacific Coast, opening at the Columbia Theatre, San Francisco, Jan. 16, thence going East to the larger cities, playing the Bijou circuit, and closing in New York city on May 6.

THE DAWN OF FREEDOM.

The Dawn of Freedom, with Paul Gilmore in the leading role, scored a hit in Philadelphia last week. Records for good business went by the boards, an extra overflow matinee being played on Friday. As a result of the popularity of the star and play, a return engagement has been booked at the National for Dec. 12. A number two company, to play the Western territory, is being organized, and will take to the road early next month.

SPORTSMEN AND OTHERS.

Men whose success in whatever they engage depends on perfect physical condition, will be interested in the claims made for The Niagara Vapor Bath Cabinet.

A Hotelman, Robert Stone of the famous Sportsmen's Inn, on the Wissahickon River, near Philadelphia, Pa., writes:—"I don't want my place to become known as a Sanitarium, but the Niagara Vapor Baths that I got for all night guests' rooms are making just that sort of reputation for the Inn. They are the greatest things in the world for drawing all the debilitations out of a man and clearing his head and body in good time for another day."

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AGENTS WANTED.

A BACHELOR'S HONEYMOON.

Mrs. M. V. McLeod has proven that a clever woman may conduct to success a dramatic enterprise that many sage men advised her to forsake. This plucky and level headed young woman took A Bachelor's Honeymoon, which, after an excellent production in New York, had been shelved, and she launched it upon a successful road career. This year she has put forth even more serious effort, and the farce, as now presented, is receiving encomiums not often allotted to a farce-comedy. The cast, again headed by George F. Nash, includes William Winter Jefferson, Geoffrey Stein, P. J. Hartman, William Butterfield, Irma La Pier, Jessie Burnett, Eleanor Allen, Nanette Frances, and Edith Athelstone, recently engaged for the leading comedy part. The season is well booked, and promises to be most successful. Mrs. McLeod, having made a practically worthless property valuable, there are now being made efforts, it is said, to wrest it from her, but she assures a hard fight to whoever has the temerity to take the matter to the courts.

A PROSPEROUS THEATRE.

Manager Brigham, of the Crawford Theatre, St. Joseph, Mo., reports an excellent record for his theatre for the first sixty days of this season. Actual figures show a net increase in receipts of 122 per cent. above last season at the Crawford. This extraordinary showing is explained by Mr. Brigham. He rearranged and reduced his prices of admission this season, making no seat higher than $1, which, with the very large seating capacity of the Crawford, makes it possible for the house to hold over $800 for a single performance. Another cause for the increase in receipts is the prosperous condition of general business in St. Joseph, which is the result of the expending of over $2,000,000 in large packing houses there by the Swift and Nelson Morris companies. The owners of the Crawford have just bought 175 extra opera chairs for the balcony, and at the end of the present season will increase the gallery seats by an addition to the building.

POLICY OF THE COURT THEATRE, CHICAGO.

The policy of the management of the Court Theatre, Chicago, is about to change. After Nov. 20 the house will play first-class combinations, probably forming a circuit with the Adelphi and Bijou theatres, to be known as the A. B. C. circuit. The Court is the largest and handsomest house on the North Side, with all modern conveniences. From the time its stock company opened, it has enjoyed excellent patronage, and the introduction of combinations promises to bring S. R. O. nightly. The booking is in the hands of E. J. Lee, who has been assistant manager for two seasons.

OBITUARY.

Mrs. Reeves-Smith, mother of H. Reeves-Smith, of A Brace of Partridges company, died on Oct. 16, at Seaford, Sussex, England, in her fifty-eighth year. She was a charming woman, and a friend of the late E. A. Sothern, P. T. Barnum, and others well known in theatrical life.

Mrs. Claude Amsden (Minnie Amsden) died at Haverhill, Mass., on Oct. 27, of heart disease. Mrs. Amsden had been with the Bennett-Moulton, Baker, and Wilbur Opera companies, and for the last two years in the chorus of the Waite Opera company. The remains will be taken to Chicago, the home of her mother, for interment.

Florence Dunbar, the wife of Fred Miller, Jr., composer of Ship Ahoy and The Golden Wedding, died at the home of her parents, in Columbus, O., on Oct. 24. Miss Dunbar was born at Cork, Ireland, thirty-one years ago, and was a descendant of an old and respected Irish family. She made her first appearance in this country in the early eighties, and for a number of years thereafter played responsible roles with various stock and traveling companies. Later she was very successful in light opera, and created several parts in her husband's works. A year ago she was obliged to undergo a serious operation for cancer. The relief was but temporary, and her death brought an end to suffering which was well nigh unbearable.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue forwarding should reach us on or before that day

DRAMATIC COMPANIES.

A BACHELOR'S HONEYMOON (M. V. McLeod Co.): Pittsburg, Pa., Nov. 2, Atlantic City 3, Sandusky, O., 4.

A BOY WANTED (Southern): Blaney and Vance, mgrs.): Greenville, Tex., Oct 31, Paris Nov. 1, Barnum 2, Sherman 3, Gainesville 4, Ft. Worth 5.

A BRACE OF PARTRIDGES: Washington, D. C., Oct. 31-Nov. 5.

A BREEZY TIME (Eastern: Fred E. LeComte, mgr.): Decatur, Ind., Oct. 31, Huntington Nov. 1, Montpelier 2, Frankton 3, Alexander 4, Kokomo 7, Elwood 8, Dunkirk 9, Portland 10, Union City 11, Marion 12.

A BREEZY TIME (Southern: Fitz and Webster, props. and mgrs.): Humboldt, Kan., Oct. 31, Chanute Nov. 1, Fredonia 2, Independence 3, Coffeyville 4, Cherryvale 5, Oswego 7, Chetopa 8, Pittsburg 9, Girard 10, Weir City 11, Columbus 12.

A BUNCH OF KEYS (Gus Bothner, mgr.): Denver, Col., Oct. 30-Nov. 5, Cripple Creek 6, Leadville 7, Aspen 8, Victor 9, Colorado Springs 10, Pueblo 11, Ft. Worth, Tex., 14, Dallas 16, Greenville 17, Corsicana 18, Waco 19.

A CELESTIAL MAIDEN (J. T. Spickett, mgr.): Santa Barbara, Cal., Oct. 31-Nov. 6, Ventura 7-13, Pasadena 14-20.

A COLONIAL GIRL: New York City Oct 31-Nov. 5.

A CONTENTED WOMAN (Belle Archer: Fred E. Wright, mgr.): Chicago, Ill., Nov. 6-12.

A COUNTRY MERCHANT (Chas. Cowles): Manchester, N. H., Oct. 31-Nov 2, Chelsea, Mass., 3, Quincy 4, Plymouth 5, Wakefield 9, Pawtucket, R. I., 10-12, Moosup, Conn., 14, Jewett City 15, Hartford 16, 17, Willimantic 19.

A DAUGHTER OF CUBA: Columbus, O., Oct. 31-Nov. 5.

A DAY AND A NIGHT: Geneva, N. Y., Nov. 2.

A FEMALE DRUMMER: Chicago, Ill., Oct 31-Nov. 12.

A GRIP OF STEEL: Grand Rapids, Mich., Oct. 30-Nov. 2, Lansing 3, Saginaw 4, Bay City 5, Detroit 6-12, Buffalo, N. Y., 14-19.

A GUILTY MOTHER (Henry Myers, mgr.): St. Louis, Mo., Oct. 31-Nov. 5, Indianapolis, Ind., 7-9, Columbus, O., 10-12.

A HIGH BORN LADY (Clifford and Huth): Rochester, N. Y., Oct. 31-Nov. 2, Syracuse 3-5, Boston, Mass., 7-12.

A HIRED GIRL (Eastern: Blaney and Vance, props.; John M. Cooke, mgr.): Shamokin, Pa., Oct. 31, Shenandoah Nov. 1, Hazleton 2, Pottsville 3, Reading 4, Trenton, N. J., 5, Allentown, Pa., 7, Easton 8, Pottstown 9, Royersford 10, West Chester 11, York 12.

A HIRED GIRL (Southern): Norfolk, Va., Oct. 31, Richmond Nov. 1, Petersburg 2, Lynchburg 3, Raleigh, N. C., 4, Goldsboro 5, Wilmington 7, Savannah, Ga., 8, Jacksonville, Fla., 9, Macon, Ga., 10, Montgomery, Ala., 11, Mobile 12, New Orleans, La., 13-19.

A HOT OLD TIME (The Rays): Brooklyn, N. Y., Oct. 24-Nov. 5, Buffalo 7-12, Pittsburg, Pa., 14-19.

A JAY CIRCUS (Dan Sherman): Grand Island, Neb., Nov. 3, Cheyenne, Wy., 5, Denver, Col., 6-12.

A JAY IN NEW YORK (Herald Square Comedians; Wm. Jerome, mgr.): Mt. Vernon, N. Y., Oct, 31, White Plains Nov. 1, Sing Sing 2, Tarrytown 3, Hudson 4, Fishkill 5, Troy 7-9.

A MILK WHITE FLAG (Thos. W. Ryley, mgr.): Quincy, Ill., Oct. 31, Hannibal, Mo., Nov. 1, Springfield, Ill., 2, Bloomington 3, Paris 4, Terre Haute, Ind., 5, Louisville, Ky., 7-9, Lexington 10, Knoxville, Tenn., 11, Chattanooga 12, Birmingham, Ala., 14, Columbus 15.

A MISFIT MARRIAGE: Cleveland, O., Oct. 31-Nov. 5, Buffalo, N. Y., 7-12.

A PARLOR MATCH (W. M. Gray, mgr.): New Orleans, La., Nov. 2-8.

A ROMANCE OF COON HOLLOW: Dickinson, N. Dak., Nov. 1, Miles City 3, Billings, Mont., 4, Livingston 5, Bozeman 7, Great Falls 8, Helena 9, Butte 10-12, Anaconda 14, Deer Lodge 15, Missoula 16, Wallace, Id., 17, Spokane, Wash., 18, 19.

A RUNAWAY GIRL: New York city Sept. 12—indefinite.

A SPRING CHICKEN: New York city Oct. 31-Nov. 5.

A STRANGER IN NEW YORK: Richmond, Ind., Nov. 1, Muncie 2, Anderson 3, Logansport 7, La Fayette 8, Peru 9, Wabash 10, Goshen 11, Grand Rapids, Mich., 12.

A TRIP TO COONTOWN: Ottawa, Can., Oct. 30-Nov. 6, Ogdensburg, N. Y., 7, Brockville, Can., 8, Kingston 9, Belleville 10, Cobourg 11, Peterborough 12.

A TURKISH BATH (Eastern; Fred W. Bayley and Jack Burke, props. and mgrs.): Lowell, Mass., Oct 31-Nov 2, Manchester 3-5, Worcester 7-12.

A TURKISH BATH (Western; H. M. Blackaller, mgr.): Mattoon, Ill., Nov. 8, Clinton 9, Lincoln 10.

A TWIG OF LAUREL (Frank Williams, mgr.): Binghamton, N. Y., Nov. 1, Utica 2, Canandaigua 3, Geneva 4, Ithaca 5, Wilkes-Barre, Pa., 7, Scranton 8, Carbondale 9, Elmira, N. Y., 10, Syracuse 11, 12.

ADAMS, MAUDE: Boston, Mass., Sept. 26—indefinite.

ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal.—indefinite.

ANDERSON THEATRE: Chicago, Ill., Nov. 1-19.

ARTHUR, JULIA (A. H. Canby, mgr.): New York city, Oct. 31—indefinite.

AT GAY CONEY ISLAND (Miller and Freeman, mgrs.): Phœnix, Ariz., Nov. 3, Los Angeles, Cal., 7-9, San Diego 10, Fresno 12, Sacramento 14, Stockton 15, San Jose 16, 17, Oakland 18, 19.

AT PINEY RIDGE (David Higgins): Peekskill, N. Y., Oct. 31, Poughkeepsie Nov. 1, Schenectady 2, Amsterdam 3, Saratoga 4, Troy 5.

BACK ON THE FARM: High Point, N. C., Nov. 1, Salisbury 4, Columbia, S. C., 5, Chester 6, Laurens 8, Newberry 9, Spartanburg 10.

BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): Jacksonville, Fla., Oct. 31-Nov. 12, Savannah, Ga., 14-19.

BELL, DIGBY: Ft. Wayne, Ind., Nov. 2.

BENNETT-MOULTON (A; Earl Burgess, mgr.): Worcester, Mass., Oct. 31-Nov. 5, No. Adams 7-12, Poughkeepsie, N. Y., 14-19.

BENNETT-MOULTON (B; E. D. Moulton, mgr.): Woonsocket, R. I., Oct. 31-Nov. 5, Dover, N. H., 7-12, Portsmouth 14-19.

BOSTON IDEAL STOCK: Providence, R. I., Oct. 31-Nov. 5.

BRONAHAN-JACKSON COMEDY (Chas. G. O'Neil, mgr.): Bradford Pa., Oct. 31-Nov. 5, Erie 7-12, New Castle 14-20.

BRYAN COMEDIANS: Muskegon, Mich., Oct. 31-Nov. 5.

BRYTON, FREDERIC: Calvert, Tex., Nov. 1, Bryan 2, Navasota 3, Brenham 4, Bellville 5, Schulenberg 6, Yokum 7, Victoria 9, 10, Houston 14, 15.

BURNS, CARRIE STANLEY: Chillicothe, O., Oct. 31-Nov. 5.

BURRILL COMEDY (Chas. W. Burrill, mgr.): York, Pa., Oct. 31-Nov 5, Pittson 7-12.

BYRNE BROS.: Washington, D. C., Oct. 24-29, Jersey City, N. J., 31-Nov. 5.

CAMERON CLEMONS (Arnold Wolford, mgr.): Rome, N. Y., Oct. 31-Nov. 5, Watertown 7-12, Plattsburgh 14-19.

CAMERON CO. (C. H. Kerr, mgr.): Tiffin, O., Nov. 1, Fostoria 2, Delphos 3, Decatur, Ind., 4, Portland 5, Tipton 7, Kokomo 8, Marion 9, Auburn 10, Bryan, O., 11.

CARPENTER, FRANKIE (Geo. K. Robinson, mgr.): Lewiston, Me., Oct. 31-Nov. 5, Biddeford 7-12, Lowell, Mass., 14-19.

CASTLE SQUARE THEATRE (J. H. Emery, mgr.): Boston, Mass., Aug. 9—indefinite.

CATHERINE (Chas. Frohman): New York city Oct. 24-Nov. 19.

CRANFRAU, HENRY T. (Jess D. Burns, mgr.): Belfast, Me., Oct. 31, Bangor Nov. 1, Oldtown 2, Waterville 3, Skowhegan 4, Gardiner 5, Portland 7, 8, Chelsea, Mass., 9.

CHATTANOOGA (Western; W. J. Cogswell, mgr.; James H. Love, agent): Pullman, Wash., Oct. 31, Spokane Nov. 1, 2, Tacoma 4, 5, Victoria, B. C., 7, Wellington 8, Nanaimo 9, Vancouver 10, New Whatcom, Wash., 11, Everett 12, Seattle 13-19.

CHESTER, ALMA (O. W. Dibble, mgr.): Taunton, Mass., Oct. 31-Nov. 5.

CLARKE, CRESTON (H. Willard Storm, mgr.): Parkersburg, W. Va., Oct. 31, Marietta, O., Nov. 1, Athens 2, Zanesville 3, Columbus 4, 5, Chillicothe 7, Huntington, W. Va., 8, Winchester, Ky., 9, Danville 10, Lexington 11, Frankfort 12, Owensboro 14, Evansville, Ind., 15, Terre Haute 16, Roseville 17, Crawfordsville 18.

CLARKE, HARRY CORSON: Ft. Worth, Tex., Oct. 31, Dallas Nov. 1, 2, Greenville 3, Sherman 4, Denison 5, Paris 7, Marshall 8, Pine Bluff 9, Little Rock, Ark., 10, Ft. Smith 11, Joplin 12.

CLEMENT, CLAY: Winnipeg, Man., Oct. 31-Nov. 1, Grand Forks, N. Dak., 2, Crookston, Minn., 3, Fargo, N. Dak., 4, St. Paul, Minn., 6-9, Minneapolis 10-12.

COGHLAN, CHAS.: New Orleans, La., Oct. 31-Nov 5.

CORSE PAYTON STOCK (David J. Ramage, mgr.): Yonkers, N. Y., Oct. 31-Nov. 5, Paterson, N. J., 7-12, Trenton 14-19.

CORSE PAYTON COMEDY (E. M. Gotthold, mgr.): Lynn, Mass., Oct. 31-Nov. 5, Haverhill 7-12, Lawrence 14-19.

CRANE, WM. H.: Philadelphia, Pa., Oct. 24—indefinite.

CUMBERLAND '61 (Augustus Piton, mgr.): Brooklyn, N. Y., Oct 31-Nov. 5, Philadelphia, Pa., 7-12, Reading 14, Allentown 15, Easton 16, Hoboken, N. J., 17-19.

CUBA'S VOW (Harley Merry, director; Owen Perree, mgr.): Geneva, N. Y., Nov. 1.

DARKEST RUSSIA (Zoellner and Jepson, mgrs.): Wheeling, W. Va., Oct 31-Nov. 2, Parkersburg 3, Marietta, O., 4, Huntington, W. Va., 5, Portsmouth, O., 7, Chillicothe 8, Hamilton 9, Columbus, Ind., 10, Bedford 11, Bloomington 12.

DAYNE AND FANSHAWE: Quebec, Can., Oct. 31-Nov 5.

DE TOURNEY, ELSIE (American Production Co., props.): Stillwater, Minn., Nov. 3, Menominee, Wis., 4, Eau Claire 5, Chippewa Falls 7, Marshfield 8, Nealsville 9, Black River Falls 10, Warsaw 11, Grand Rapids 12, Fond du Lac 14, Ripon 15, Appleton 16, Antigo 17, Rhinelander 18, Ironwood, Mich., 19.

DEVIL'S AUCTION (S. R. Ellis, mgr.): Rockland, Me., Oct. 31, Bath Nov. 1, Biddeford 2, Portland 3-5, Portsmouth, N. H., 7, Manchester 8, Lowell 9, Gloucester, Mass., 10, Salem 11, Lynn 12, Haverhill 14, Woonsocket, R. I., 15, Fall River, Mass., 16, Taunton 17, Rockland 18, New Bedford 19.

DEVIL'S ISLAND (J. H. Wallick, mgr.): Brooklyn, N. Y., Nov. 7-19.

DIXIE LAND: St. Joseph, Mo., Oct. 31-Nov. 2.

DONNELLY STOCK: New York city Aug 27—indefinite.

DONOVANS, THE (Robt. Mills, mgr.): Waterbury, Conn., Oct. 31-Nov. 2, New Britain 5, Middletown 7, Danbury 8, Hoboken, N. J., 10-12.

DREW, JOHN: New York city Sept. 26-Dec. 24.

DURKIN, JAMES: Gowanda, N. Y., Oct. 3-Nov. 2, Randolph 3-5, Lyons 7-12.

DVORAK, J. E. (Len Shields, mgr.): St. Louis, Mo., Oct. 31-Nov. 5, Edwardsville 7.

ELDON COMEDIANS: Columbia, Ind., Oct. 31-Nov. 5.

ELROY STOCK, Wilkes-Barre, Pa., Oct. 31 Nov. 5, Scranton 7-12, Carbondale 14-19.

EMPIRE STOCK (Frohman): Philadelphia, Pa., Oct. 31-Nov. 5.

FABIO ROMANI (Aiden Benedict, mgr.): Butte, Mont., Oct. 31-Nov. 6, Anaconda 7, Dillon 8, Pocatello, Id., 10, Logan, U., 11, Ogden 12, Salt Lake City 14-16, Provo 17, Ouray, Col., 19.

FARLEY STOCK (E. V. Farley, mgr.): Austin, Minn., Oct. 31-Nov. 5, Winnebago 7-12, Algona, Ia., 14-19.

FARNUM PLAYERS: Binghamton, N. Y., Oct. 31-Nov. 5, Brainbridge 7-9, Cooperstown 10-12, Saratoga 14-19.

FERRIS COMEDIANS (Dick Ferris, mgr.): Marshalltown, Ia., Oct. 31-Nov. 5, Cedar Falls 7-12, Boone 14-19.

FINNEGAN'S BALL: Cincinnati, O., Oct. 31-Nov. 5, St. Louis, Mo., 7-12.

FISKE, MRS. (Charles E. Power, mgr.): Toledo, O., Oct. 31-Nov. 2, Grand Rapids, Mich., 3, Milwaukee Wis., 4, 5.

FOR HER SAKE (Edwin Gordon Lawrence; Sam C. Miller, mgr.): Hoboken, N. J., Nov. 3-5, Bridgeport, Conn., 7-9, Waterbury 10-12.

FROST STOCK: Ft. Fairfield, Me., Oct. 31-Nov. 5.

GAY RHEA (H. H. Schniedling, mgr.): Arkansas City, Kan., Oct. 31-Nov. 6, Ottawa 7-12.

GIBNEY AND HOEFFLER STOCK (Jack Hoeffler, mgr.): Pomeroy, O., Oct. 30-Nov. 5, Wheeling, W. Va., 6-12, Lima, O., 13-19.

GILLHOOLEY'S RECEPTION (Walter J. McDonald, mgr.): David City, Neb., Oct. 31, Columbus Nov. 1, Norfolk 2, Wayne 3, Sioux City, Ia., 4, Vermillion, S. Dak., 5, Yankton 7, Mitchell 8, Canton 9, Sioux Falls 10, Madison 11, Huron 12.

GOODWIN, NAT: Chicago, Ill., Oct. 31—indefinite.

GORDON, EVELYN (W. G. Collinge, mgr.): West Plains, Mo., Nov. 3-5, Janesboro, Ark., 7-9, Helena 10-12, Clarendon 14-16, Pine Bluff 17-19.

GORMAN BROS. (Mr Beane from Boston): Bellows Falls, Vt., Nov. 1, Brattleboro 2, Greenfield, Mass., 3, Williamstown 4, Shelburn 5, Adams 7, No. Adams 8, Pittsfield 9, Westfield 10, Winsted, Conn., 11, Putnam 12, Hartford 14, 15, Westerly, R. I., 16, Wakefield 17, New Bedford, Mass., 18, Brockton 19.

GREENE, JOSEPH (Frank Harriman, mgr.): New Bedford, Mass., Oct. 31-Nov. 5.

GRIFFITH, JOHN: Chicago, Ill., Oct. 23-Nov. 5.

HACKETT, JAMES K: Pittsburg, Pa., Oct. 31-Nov. 5, Baltimore, Md., 7-12, Washington, D. C., 14-19.

HANFORD, CHARLES B. (L. S. Taylor, bus. mgr.): Syracuse, N. Y., Nov. 1, 2, Ithaca 3, Rochester 4, 5, Hornellsville 7, Corning 8, Scranton, Pa., 9, Wilkes-Barre 10, Hazleton 11, Wilmington, Del., 12, Washington, D. C., 14-19.

HAVE YOU SEEN SMITH: Washington, D. C., Oct. 31-Nov 5.

HERNDON, AGNES: (Harry E. Mittenthal, mgr.) Harrisburg, Pa., Oct. 31-Nov. 5.

HILLMAN, MAUD (W. G. Snelling, mgr.): Fall River, Mass., Oct. 31-Nov. 5.

HIMMELEIN'S IDEALS (John A. Himmelein, mgr.): Lockhaven, Pa., Oct. 31-Nov. 5, Williamsport 7-12, York 14-19.

HOGAN'S ALLEY (Gilmore and Leonard; Eugene Wellington, mgr.): Seymour, Ind., Oct. 31, Vincennes Nov. 1, Terre Haute 2, Indianapolis 3-5.

HOGAN'S ALLEY (Western; Gilmore and Leonard; Belcher and Henessy, mgrs.): San Francisco, Cal., Oct. 30-Nov. 5.

HOLLIS STOCK: Kingston, Can., Oct. 31-Nov. 2, Lindsay 3, Barrie 4, 5

HOLMAN, JENNIE: Oklahoma City Oct. 31-Nov. 5, Guthrie 7-12.

HOTEL TOPSY TURVY: New York city Oct. 3—indefinite.

HOWARD, LORIN J.: Chicago, Ill., Oct. 17-Nov. 12.

HOYT COMEDY: Carlinville, Ill., Oct. 31-Nov. 5.

HUMAN HEARTS (W. E. Nankeville, mgr.): Brazil, Ind., Oct 31, Evansville Nov. 1, Henderson, Ky., 2, Nashville, Tenn., 3, 4, Jackson, Miss., 5, Memphis, Tenn., 7, 8, Little Rock, Ark., 9, Ft. Smith 10, Joplin, Mo., 11, Carthage 12, Kansas City 13-19.

HUMANITY: Des Moines, Ia., Nov. 1.

HUNTLEY-JACKSON: McKeesport, Pa., Oct. 31-Nov. 5, Johnstown 7-12.

IN OLD KENTUCKY: Boston, Mass., Oct. 31-Nov. 5.

IRWIN, MAY: New York city Nov. 7—indefinite.

JACK AND THE BEANSTALK: Boston, Mass., Oct. 31-Nov. 12.

JEFFERSON, JOSEPH: New York city Oct. 10-Nov. 19.

JOHN MARTIN'S SECRET (John D. Calder, mgr.): Philadelphia, Pa., Oct. 31-Nov. 5.

KELCEY-SHANNON (Samuel F. Kingston, mgr.): St. Louis, Mo., Oct. 31-Nov. 5, Kansas City 7-9, St. Joseph 10, Omaha, Neb., 11, 12, St. Paul, Minn., 14-19.

KENNEDY PLAYERS (P. R. Loveland, mgr.): Johnstown, Pa., Oct 31-Nov. 5.

KINDRED HEARTS (Chas. D. Clark, mgr.): Charlotte, Mich., Oct. 31, Ann Arbor Nov. 1, Flint 2, Port Huron 3, Kalamazoo 4, Battle Creek 5.

KING DRAMATIC (N. Appell, mgr.): Easton, Pa., Oct. 31-Nov. 5, Lebanon 7-12.

KLIMT-HEARN (Sol Braunig, mgr.): Little Rock, Ark., 31-Nov. 5.

LEONZO BROTHERS (J. F. Arnold, mgr.): Norfolk, Va., Oct. 31-Nov. 5, Danville 7-12, Durham, N. C., 14-19.

LEWIS, DOROTHY (W. O. Edmunds, mgr.): Ashland, Wis., Oct. 31, Duluth Nov. 1, W. Superior 2, St. Cloud, Minn., 3, Little Falls 4, Wahpeton 5, Fergus Falls 7, Jamestown, N. Dak., 8, Bismarck 9, Dickinson 10, Glendive 11, Billings, Mont., 12, Livingston 14, Bozeman 15, Great Falls 16, Anaconda 18-20.

LILIPUTIANS, THE: Brooklyn, N. Y., Oct. 31-Nov. 5.

LITTLE TRIXIE (Fred Robbins, mgr.): Mexico, Mo., Nov. 2, Fulton 3, Columbia 4, Moberly 5, Brunswick 7, Brookfield 8, Macon 9, Kirksville 10, Trenton 11, St. Joseph 12.

LOST IN LONDON (Newton Beers): Springfield, Ill., Oct. 31, Litchfield Nov. 1, E. St. Louis 2.

LOST IN SIBERIA: Pittsburg, Pa., Oct. 31-Nov. 5.

LOST PARADISE: Kokomo, Ind., Nov. 1, Frankfort 2, Logansport 3, Noblesville 4, Brazil 5.

LOVE'S STOCK (M. H. Harriman, bus.-mgr.): Kankakee, Ill.—indefinite.

MACAULEY AND PATTON: E. Liverpool, O., Oct. 31-Nov. 5, Martin's Ferry 7-12.

MCCULLOCH DRAMATIC: Antigo, Wis., Oct. 31 Nov. 5.

MCDOODLE'S FLATS: Butler, Pa., Nov. 1, Franklin 2, Titusville 3, Union City 4, Warren 5.

MCDOWELL, MELBOURNE: Brooklyn, N. Y., Oct. 31-Nov. 5.

MCFADDEN'S ROW OF FLATS (Gus Hill, mgr.): Baltimore, Md., Oct. 31-Nov. 5, Pittsburg, Pa., 7-12, Cincinnati, O., 13-19.

MCSORLEY'S TWINS (W. B. McCallum, prop.; A. H. Westfall, mgr.): Orillia, Ont., Nov. 1, Barrie 2, Guelph 3, Brantford 4, Hamilton 7, 8.

MACK, ANDREW (Chas. H. Greene, mgr.): Brooklyn, N. Y., Oct. 31-Nov. 5.

MADISON SQUARE THEATRE (Geo. W. Lowe, mgr.): Norton, Kan., Oct. 31-Nov. 5.

MANSFIELD, RICHARD: New York city Oct. 3-Nov. 26.

MANTELL, ROBERT B. (M. W. Hanley, mgr.): Hartford, Conn., Nov. 3-5, Middletown 7, New London 8, Norwich 9, Attleboro, Mass., 11, Taunton 12, Boston 14-19.

MARKS BROTHERS (No. 1): Iroquois, Ont., Oct. 31-Nov. 5, Ottawa 7-19.

MARLOWE, JULIA: Chicago, Ill., Oct. 10—indefinite.

MATHEWS AND BULGER (Dunne and Ryley, props): Oakland, Cal., Oct. 31, Santa Rosa Nov. 1, Fresno 2, Los Angeles 3-6, San Diego 7, Riverside 8, Santa Barbara 9, Stockton 11, Sacramento 12.

MAXWELL STOCK: Franklin, Ind., Oct. 31-Nov. 5, New Castle 7-12

MELNOTTE, HENRY: Easton, Md., Oct. 31, Salisbury Nov. 1, Laurel, Del., 2, Harrington 3, Milford, 4, Dover 5, York, Pa., 7.

MELVILLE TUCKER (Eastern): Columbia, Pa., Oct. 31-Nov. 5, Frederick, Md., 7-12.

MELVILLE-TUCKER (Western): Mason City, Ia., Oct. 31, Austin, Minn., Nov 1-3, Mankato 4-6

MILES IDEAL STOCK: Portland, Me., Oct. 31-Nov. 5.

MILLER AND STEEL: Mahanoy City, Pa., Oct. 31-Nov. 5, Danville 7-12.

MILLER, HENRY: Detroit, Mich., Oct. 31-Nov. 5.

MISS FRANCIS OF YALE (Brenton Thorpe, mgr.): Battle Creek, Mich., Oct. 31, So. Bend, Ind., Nov. 1, Goshen 2, Elkhart 3, Rockford, Ill., 4, Dubuque, Ia., 5, Winnepeg, Man., 7, 8, Grand Forks, N. D., 9, Fargo 10, Stillwater, Minn., 11, Sioux Falls, S. D., 12, Sioux City, Ia., 14, Ft. Dodge 15, Waterloo 16, Cedar Rapids 17, Des Moines 18.

MISTAKES WILL HAPPEN: Salt Lake City, Utah, Nov. 1-3, Ogden 4, San Francisco, Cal., 7-19.

MODJESKA: Chicago, Ill., Oct. 17-Nov. 5, Cincinnati, O., 7-12, Pittsburg, Pa., 14-19.

MONROE, GEO. W: Chicago, Ill., Oct 31-Nov. 5

MULDOON'S PICNIC (Yank Newell; Frank A Small, mgr.): Minneapolis, Minn., Oct. 31-Nov. 5, New Ulm 6, St. Peter 7, St. James 8, Sheldon, Ia., 9, Cherokee 10, Council Bluffs 12, Omaha, Neb., 14-19.

MURPHY, JOSEPH (Chas. W. Daniels, mgr.): Jamestown, N. Y., Oct. 31, Erie, Pa., Nov. 1-5, Cleveland, O., 7-12.

MURPHY, TIM (The Carpetbagger): Washington, D. C., Oct. 31-Nov. 5.

MURRAY AND MACK (Finnegan's Ball; Joe W. Spear, mgr.): Salem, Ore., Oct 31, Eugene Nov. 1, Redding, Cal., 3, Chico 4, Marysville 5, San Francisco 6-12, Santa Cruz 14, Fresno 15, Bakersfield 16, Los Angeles 17-19.

MURRAY COMEDY: Mansfield, O., Oct. 31-Nov. 5, Newark 7-12, Muncie, Ind., 14-19.

MYERS-LEYBOURNE (Will H. Myers, mgr.): Youngstown, O., Oct. 31-Nov. 2, Rochester, Pa., 3-5, E. Liverpool 7-12.

MY FRIEND FROM INDIA (Harry B. Earle, mgr.): Philadelphia, Pa., Oct. 30-Nov. 5, Washington, D. C., 7-12, New York city 14-19

MY FRIEND FROM INDIA (Walter Perkins) Marshall, Mo., Oct. 31, Boonville Nov. 1, Clinton 2, Nevada 3, Joplin 4, Carthage 5, Oswego, Kan., 8, Osage City 9, Topeka 11, St Joseph, Mo., 12.

MYRKLE AND HARDER (Joe J. Glasgow, mgr.). Newport News, Va., Oct. 31-Nov. 5.

NATURAL GAS: Boston, Mass., Oct. 31-Nov. 5.

NEILL STOCK: Cincinnati, O., Sept. 25—indefinite.

NELSON, HAROLD (Joseph Roberts, mgr.): Winnipeg, Man., Oct. 24—indefinite.

NEW ENGLAND STOCK (Dave H. Woods, mgr.): Allentown, Pa., Oct. 31-Nov. 5, Reading 7-12, Jamestown, N. Y., 14-19.

NEXT DOOR (Royer Bros.; J. H. Arthur, mgr.): Williamsport, Pa., Oct. 31, Milton Nov. 1, Sunbury 2, Lewisburg 3, Danville 4, Berwick 5, Shamokin 7, Mt. Carmel 8, Ashland 10, Shenandoah 11, Mahanoy City 12, Pottsville 14.

NOBLE, GEO. M.: Baker City, Id., Oct 31-Nov. 5.

O'HOOLIGAN'S WEDDING: Princeton, Ia., Oct. 31, Mendota Nov. 1, Dixon 2, Rockford 3, Beloit, Wis., 4, Freeport, Ill., 5, Dubuque, Ia., 7

OLCOTT, CHAUNCEY: New York city Oct 31-Nov. 12, Brooklyn, N. Y., 14-19, Jersey City, N. J., 21-26.

OLD FARMER HOPKINS (Frank S. Davidson, mgr.): Savanna, Ill., Nov. 1, Lanark 2, Lena 3, Galena 4, Platteville, Wis., 5, Shullsburg 7, 8, Darlington 9, Mineral Point 10, Lancaster 12, Richland Centre 15, Mazo Manie 16, Baraboo 17, New Lisbon 18, Grand Rapids 19.

ON AND OFF: New York city Oct. 17—indefinite.

ON THE WABASH (Edward C. White, mgr.): Ft. Wayne, Ind., Nov. 1, Wabash 2, Lafayette 3, Kokomo 4, Logansport 5, Danville, Ill., 7, Terre Haute 8, Richmond 9, Anderson 10, Muncie 11, Marion 12, Toronto, Ont., 14-19.

O'NEILL, JAMES: Hartford, Conn., Nov. 1.

OTT, JOE: St. Albans, Vt., Nov 1, Ogdensburg 2.

PACHECO COMEDY (Horace Wall, mgr.): Salt Lake City, Utah, Nov. 7-9, Grand Junction, Col., 10, Pueblo 11, Colorado Springs 12, Denver 14-19.

PARKER-HOUGHTON STOCK: Glens Falls, N. Y., Oct. 31-Nov. 6.

PERUCHI-BELDENI: Durham, N. C., Oct. 30-Nov. 5, Fayetteville 7-12, Newport News, Va., 13-19.

PICKERT'S COMEDIANS (John F. Crowley mgr.): Susquehanna, Pa., Oct. 31, Honesdale, Nov. 1, Port Jervis, N. Y., 2, Paterson, N. J., 3, Elizabeth 4, Dover 5, Hudson, N. Y., 7, Dalton 8, Westfield, Mass., 9, Meriden, Conn., 10, New Britain 11, Seymour 12, Danbury 14, Wallingford 15, Mystic 16, Rockville 17, Danielson 18, Spencer 19.

POTTS, JACK: Mt. Pleasant, Ia., Oct. 31-Nov. 5, Fairfield 7-12, Centerville 14-21.

PUDD'NHEAD WILSON (Edw. F. Mayo): Minneapolis, Minn., Oct. 30-Nov 6, Stillwater 7, Eau Claire, Wis., 8, Ashland 9, W. Superior 10, Duluth 11, 12.

PUTNAM, KATIE: Springfield, Mo., Nov. 1, Joplin 2.

REDMOND DRAMATIC: Nebraska City, Neb., Oct. 31-Nov. 5, Kansas City, Mo., 7-12.

REHAN, ADA: Boston, Mass., Oct. 31-Nov. 12, New York city 16—indefinite.

REISS, NAT: Spartansburg, Tenn., Oct. 31-Nov. 5, Columbia, S. C., 7-12.

REMEMBER THE MAINE (Eastern: John Whitely, mgr.): Kent, O., Oct. 31, Canton, O., Nov. 1, Canal Dover 2, Wheeling, W. Va., 3-5

REMEMBER THE MAINE (Western; Chas. H. Haystead, mgr.): Birmingham, Ala., Nov. 3, Tuscaloosa 4, Huntsville 5, 6, Texarkana 7, Brenham 8, Tyler 9, Houston 10, 11, Galveston 12, Victoria 14, San Antonio 16, Austin 17, Bryan 19.

RICE COMEDIANS (Geo. Peck, mgr.): Westerly, R. I., Oct. 31-Nov. 5.

ROBER, KATHERINE: Worcester, Mass., Oct. 31 Nov. 5.

ROBERTSON, PUNCH: Selma, Ala., Nov. 3-5.

ROGERS BROS.: Detroit, Mich., Oct. 31-Nov. 5.

ROONEY, KATIE: Lancaster, Pa., Nov. 1, Hagerstown, Md., 2, Havre de Grace 3, Annapolis 4, Fredericksburg, Va., 5, Staunton 6.

ROYER BROS.: Milton, Pa., Nov. 1, Sunbury 2, Lewisburg 3, Danville 4, Berwick 5.

RUBLE-KREYER THEATRE: Brownwood, Tex., Oct. 31-Nov. 5, San Angelo 7-12, Coleman 14-16, Lampasas 17-19.

RUSSELL BROS.: Cincinnati, O., Oct. 31-Nov. 5.

RUSSELL, SOL SMITH: Portland, Me., Oct. 31, Lowell, Mass., Nov. 1, Northampton 2, Troy, N. Y., 3, Albany 4, Springfield, Mass., 5, New Haven, Conn., 7, Hartford, 8, 9, Providence, R. I., 10-12, Philadelphia, Pa., 14-26.

RYAN, DAN (Ethel Fuller): Kingston, Ont., Oct. 31-Nov. 5.

SALISBURY STOCK: Milwaukee, Wis.—indefinite.

SAWTELLE DRAMATIC: Akron, O., Oct. 31-Nov. 5.

SHANNON AND CLARK: Charleston, Ill., Oct. 31-Nov. 5, Newton 7-12.

SHANTY TOWN (Robt. Fulgora, mgr.): Bloomington, Ill., Oct. 31, Kankakee Nov. 1, Hoopston 2, Danville 3, Mattoon 4, Effingham 5, Evansville, Ind., 6, Princeton 7, Paris, Ill., 8, Terre Haute, Ind., 9, Brazil 10, Shelbyville 11, Greensburg 12.

SHAW, SAM T.: Red Bluff, Cal., Oct. 31-Nov. 5, Redding 7-12, Colusa 14-19.

SHEA-MCAULIFFE STOCK: Salem, Mass., Oct. 31-Nov. 5, Portland, Me., 7-10, Lowell, Mass., 11, 12, Lynn 14-19.

SHEA, THOS. E. (Geo. H. Brennan, mgr.): Nashua, N. H., 31-Nov. 5, Salem 7-12.

SHEARER, TOMMY (Harry R. Vickers, bus.-mgr.): Mt. Carmel, Pa., Oct. 31-Nov. 5, Reading 7-12, Shenandoah 14-19.

SHENANDOAH (Jacob Litt, mgr.): Cleveland, O., Oct. 31-Nov. 5.

SHORE ACRES (Wm. B. Gross, mgr.): Middletown, N. Y., Oct. 31, Elizabeth, N. J., Nov. 1, Red Bank 2, Trenton 3, Paterson 4, 5, Carbondale, Pa., 7, Elmira, N. Y., 8, Syracuse 9, 10, Auburn 11, Utica 12.

SI PERKINS: Eldorado, Kan., Nov. 4, Wichita 5.

SIDE TRACKED (Eastern; A. Q. Scammon, mgr.): Syracuse, N. Y., Oct. 31-Nov. 2, Little Falls 3, Johnstown 4, Schenectady 5, Fishkill 8, Danbury, Conn., 9, Bridgeport 10-12, Waterbury 14-16, Westfield, Mass., 17, Ware 18, Amherst 19.

SIDE TRACKED (Southern; E. J. Walters, mgr.): Nashville, Tenn., Oct. 30-Nov. 2.

SOTHERN, E. H.: New York city Aug. 29—indefinite.

SOUTH BEFORE THE WAR (Harry Martell): Port Townsend, Wash., Oct. 31, Victoria, B. C., Nov. 1, Wellington 2, Nanaimo 3, Vancouver 4, New Westminster 5, New Whatcom 8, Everett 9, Tacoma 10.

SOWING THE WIND: San Francisco, Cal., Oct. 29-Nov. 12.

SPOONERS, THE (Edna May and Cecil; B. S. Spooner, mgr.): Cumberland, Md., Oct. 31-Nov. 5, Pottsville, Pa., 7-12, Wilkes-Barre 14-19.

SPORTING LIFE: New York city Sept. 26—indefinite.

SULLIVAN TROUBADOURS (H. Brooks Hooper, mgr.): Chester, Pa., Oct. 31-Nov. 5, Philadelphia 7-12.

SULLY, DANIEL: Madison, Wis., Oct. 31, Portage Nov. 1, Eau Claire 2, Ashland 3, W. Superior 4, Duluth 5, St. Cloud, Minn., 7, Fargo, N. D., 8, Crookston 9, Grand Forks 10, Winnipeg, Man., 11, 12.

TEMPEST TOSSED (Walter Sanford, mgr.): New York city Oct. 31 Nov. 5, Harlem, N. Y., 7-12, New York city 14-19.

TENNESSEE'S PARDNER: Springfield, Mo., Nov. 3, Ft. Scott, Kan., 4, Pittsburg 5,

UNCLE TOM'S CABIN (Al. W. Martin): New Castle, Pa., Oct. 31, Sharon Nov. 1., Greenville 2, Meadville 3, Titusville 4, Jamestown, N. Y., 5, Dunkirk 7, Olean 8, Bradford, Pa., 9, Warren 10, Kane 11, Johannesburg 12.

UNCLE TOM'S CABIN (Barbour and Moore,, mgrs.): Nashville, Tenn., Nov. 4-6.

UNCLE TOM'S CABIN (Stetson's; Wm. Kibbe, mgr.): Binghamton, N. Y., Oct. 31, Cortland Nov. 1, Oneanta 2, Norwich 3, Syracuse 4, 5, Auburn 7.

UNCLE TOM'S CABIN (Stetson, Western): Mankato, Minn., Nov. 2, Albert Lea 3, Mason City, Ia., 4, Ft. Dodge 5, Jefferson 7, Boone 8, Des Moines 9, Ottumwa 10, Oskaloosa 11, Marshalltown 12, Cedar Rapids 14, Independence 15, Dubuque 16, Clinton 17, Moline, Ill., 18, Davenport, Ia., 19

UNCLE TOM'S CABIN (Mason and Downs): Concord, N. H., Nov. 5, Newport 7, Windsor, Vt., 8, Lebanon, N. H., 9, Franklin Falls 10.

UNDER THE DOME (Lincoln J. Carter, prop.; Frederic Kimball, mgr.): Logan, U., Oct. 31, Brigham Nov. 1, Salt Lake City 3-5, Ogden 7, Carson City, Nev., 9, Virginia City 10, Reno 11, Auburn, Cal., 12, San Francisco 14-19.

UNDER THE RED ROSE: Buffalo, N. Y., Oct 31-Nov. 2, E Liverpool, O., 4, Detroit, Mich., 7-12.

VANCE COMEDY (Elmer E. Vance, mgr.): Towanda, Pa., Oct. 31-Nov. 2, Pittston 3-5, Binghamton, N. Y., 7-12, Scranton, Pa., 14-19.

VAN DYKE-EATON: Springfield, Ill., Nov. 1-22.

VOLLAIR STOCK: Biddeford, Me., Oct. 31-Nov. 5.

WAITE COMEDY (Wm. A. Haas, mgr.): Derby, Conn., Oct. 31-Nov. 5, New Britain 7-12, Hartford 14-19.

WAINWRIGHT, MARIE: New York city Oct. 31-Nov. 5.

WALTERS, JULE: Ottawa, Ill., Oct. 31, Joliet Nov. 1, Elgin 2, Belvidere 3, Moline 5, Rock Island 6, Des Moines, Ia., 7, 8, Newton 9, What Cheer 10, Iowa City 11, Waterloo 12, Charles City 14, Mason City 15, Austin, Minn., 16, Albert Lea 17, St. Peter 18, Mankato 19.

WAITE'S STOCK (Harry Yeager, mgr.): Scranton, Pa., Oct. 31-Nov. 5, Wilkes-Barre 7-12, Elmira, N. Y., 14-19.

WARD AND VOKES: Memphis, Tenn., Nov. 2, 3.

'WAY DOWN EAST: Philadelphia, Pa., Oct. 24—indefinite.

WEIDMANN COMEDIANS: Denison, Tex., Oct. 31-Nov. 5, Waco 7-12.

WEBSTER STOCK (Thad Stebbins, bus.-mgr.): Stroudsburg, Pa., Oct. 31-Nov. 5.

WHAT HAPPENED TO JONES (J. J. Rosenthal, mgr.): Dubuque, Ia., Oct. 31, Clinton Nov. 1, Davenport 2, Cedar Rapids 3, Des Moines 4, St. Joseph, Mo., 5, Kansas City 6-12, Memphis, Tenn., 14, Jackson 15, Nashville 16, Chattanooga 17, Atlanta, Ga., 18, 19.

WARNER COMEDY: (Ben R. Warner, mgr. and prop.): Sioux Falls, S. Dak., Oct. 31-Nov. 5, Missouri Valley, Ia., 7-12.

WHEEL OF FORTUNE: New York City Oct. 31-Nov. 12, Asbury Park, N. J., 14, Red Bank 15, Elizabeth 16, Bridgeport, Conn., 17-19.

WHEN LONDON SLEEPS (J. H. Wallick, mgr.): Toronto, Can., Oct. 31-Nov. 5.

WHITESIDE, WALKER: Eau Claire, Wis., Nov. 1, Indianapolis, Ind., 2, 3.

WHY SMITH LEFT HOME: Milwaukee, Wis., Oct. 30-Nov. 5.

WHO IS WHO?: Birmingham, Ala., Nov. 4.

WILBUR COMEDY: Perry, N. Y., Oct. 31-Nov. 5.

WILSON, THEATRE: Ashtabula, O., Oct. 31-Nov. 5, Titusville, Pa., 7-12, Bradford 14-19.

WILSON, FREDK. H. (M. R. Williams, mgr.): Ravenna, O., Nov. 3-5.

WILSON, GEO. W.: Providence, R. I., Oct. 31-Nov. 5.

WOOD, HAZEL: Westfield, Mass., Oct. 31-Nov. 5.

WOODWARD-WARREN: Memphis, Tenn., Oct. 31-Nov. 5.

WORLD, GARNELLA AND MACK (Town Topics): Troy, N. Y., Oct. 31-Nov 2, Albany 3-5.

YANKEE DOODLE DANDY (Lederer and McLellan): New York City Oct. 31-Nov. 5.

YON YONSON (Thall and Kennedy, mgrs.): Omaha, Neb., Oct. 31, Nov. 1, Creston, Ia., 2, Ft. Madison 3, Keokuk 4, Burlington 5, Moline, Ill., 7, Davenport, Ia., 8, Clinton 9, Dubuque 10, Rockford, Ill., 11, Elgin 12, Kenosha, Wis., 13, Stevens Point 15, St. Cloud, Minn., 16, Fergus Falls 17, Winnipeg, Man., 18, 19.

OPERA AND EXTRAVAGANZA.

BEGGAR PRINCE: Greensburg, Md., Nov. 1, 2, Rushville 3, Connersville 4, 5, Bloomfield 7, 8, Lawrenceburg 9, 10.

BLACK PATTI'S TROUBADOURS (Voelckel and Nolan, mgrs.): Erie, Pa., Oct. 31, Sandusky, O., Nov. 1, Findlay 2, Toledo 3-5, Detroit, Mich., 6-12, Chicago, Ill., 13-19.

BOSTONIANS: Washington, D. C., Oct. 31-Nov. 5, Philadelphia, Pa., 7-12.

CASTLE SQUARE OPERA: New York city Sept. 5—indefinite.

DANIELS, FRANK: Providence, R. I., Oct. 31-Nov. 5.

DARKEST AMERICA AND AFRO-AMERICAN MINSTRELS (John W. Vogel, mgr.): Olean, N. Y., Oct. 31, Wellsville Nov. 1, Hornellsville 2, Corning 3, Wellsborough, Pa., 4, Williamsport 5, Milton 7, Lewisburg 8, Lewistown 9, Shamokin 10, Sunbury 11, Berwick 12.

EL CAPITAN (Harley and Rheimstrom, mgrs.): Parkersburg, W. Va., Nov. 1, Wheeling 2, Steubenville, O., 3, New Philadelphia 4, Salem 5, Canton 7, Mansfield 8, Tiffin 9, Sandusky 10, Toledo 11, 12.

FAUST (Porter J. White; Richard Lambert, mgr.): Coldwater, Mich., Oct. 31, La Porte, Ind., Nov. 1, Rensselaer 2, Michigan City 3, Valparaiso 4, Plymouth 5, Pullman, Ill., 7, Mishawaka, Ind., 8, No. Manchester 9, Marion 10, Gas City 11, Elwood 12, Tipton 14, Frankfort 15, Lebanon 16, Monticello 17, Peru 18, Alexander 19.

FOX, DELLA: Baltimore, Md., Oct. 31-Nov. 5.

GRAND OPERA (Jules Grau): Tucson, Ariz., Oct. 31-Nov. 2, Los Angeles, Cal., 7-Dec. 7.

GRAU OPERA (Frank Sanger, mgr.): Chicago, Ill., Nov. 7-26.

HOPPER, DEWOLF: Hartford, Conn., Oct. 31, Lawrence, Mass., Nov. 1, Manchester, N. H., 2, Haverhill, Mass., 3, Leominster 4, Lowell 5, Boston 7-26.

NIELSEN, ALICE: Brooklyn, N. Y., Oct. 31-Nov. 5, Philadelphia, Pa., 7-12.

PASQUALE OPERA: Flint, Mich., Oct. 31, Bay City Nov. 1, Howell 2, Detroit 3, London, Ont., 4, Lima, O., 5, Steubenville 8, Marietta 9, Hamilton 10, Indianapolis, Ind., 14, St. Louis, Mo., 15.

SCALCHI OPERA: Lowell, Mass., Nov. 2, Haverhill 4, Brockton 5, New Bedford 7, Fall River 8.

SOUTHWELL ENGLISH OPERA (Chas. M. Southwell, mgr.): Philadelphia, Pa., Oct. 3—indefinite.

SUPERBA (Edwin Warner, bus.-mgr.): Louisville, Ky., Oct. 30-Nov. 5.

THE BRIDE ELECT: Rochester, N. Y., Oct. 31-Nov. 2, Buffalo 3-5.

THE HIGHWAYMAN: Cincinnati, O., Oct. 31-Nov. 5, Pittsburg, Pa., 7-12, Buffalo, N. Y., 14-16, Ithaca 17, Syracuse, 18, Troy 19.

WAITE COMIC OPERA (F. G. Harrison, mgr.): New Haven, Conn., Oct. 31-Nov. 5, Bridgeport 7-12, Paterson, N. J., 14-19.

WILBUR-KIRWIN (W. H. Fullwood, mgr.): Wilmington, N. C., Oct 31-Nov. 5.

WILBUR OPERA: Minneapolis, Minn., Sept. 11—indefinite.

WILSON, FRANCIS: New York city Sept. 19—indefinite.

VARIETY.

AMERICAN BURLESQUERS (Bryant and Watson, mgrs.): New York city Oct. 31-Nov. 12, Boston, Mass., 14-19.

AUSTRALIAN BEAUTIES (Bryant and Watson, mgrs.): Albany, N. Y., Oct. 31-Nov. 5, Philadelphia, Pa., 7-12, Brooklyn, N. Y., 14-19.

BIG SENSATION: Bridgeport, Conn., Oct. 31-Nov. 2, Waterbury 3-5.

BLACK CROOK BURLESQUERS (Jermon): Indianapolis, Ind., Oct 31-Nov. 5.

BOHEMIAN BURLESQUERS: Columbus, O., Oct. 31-Nov. 5, Washington, D. C., 7-12, Baltimore, Md., 14-19.

BON TON BURLESQUERS: New York city Oct. 16-Nov. 5, Montreal, Can., 13-19.

BOWERY BURLESQUERS: Baltimore, Md., Oct. 31-Nov. 5.

BROADWAY BURLESQUERS: Baltimore, Md., Oct. 31-Nov. 5.

BUTTERFLY BURLESQUERS: Hamilton, Ont., Nov. 4, London 5, Detroit, Mich., 6, Chicago, Ill., 13-20.

CITY CLUB: Cleveland, O., Oct. 31-Nov. 5.

CITY SPORTS: Newark, N. J., Oct 31-Nov. 5.

COS-CURERS: Jersey City, N. J., Oct. 31-Nov. 5.

DEVERE, SAM: New York city, Oct. 31-Nov. 12.

EUROPEAN SENSATION: Detroit, Mich., Oct. 31-Nov. 5.

GAY GIRLS OF GREATER NEW YORK (Southmayd and Colden, props. and mgrs.): Philadelphia, Pa., Oct., 31-Nov. 5, Brooklyn, N. Y., 7-12.

GAY MASQUERADERS (Gus Hill, mgr.): Pittsburg, Pa., Oct. 31-Nov. 5, Cincinnati, O., 7-12, Indianapolis, Ind., 14-19.

HIGH ROLLERS: New York city Oct. 31-Nov. 5.

HOPKINS' TRANS-OCEANICS (Robt. Fulgora, mgr.): New York city Oct. 24-Nov. 5, Brooklyn, N. Y., 7-12.

HOWARD, MAY: Brooklyn, N. Y., Oct. 31-Nov. 5, Providence, R. I., 7-12, Brooklyn, N. Y., 14-19.

HYDE COMEDIANS: Cincinnati, O., Oct. 31-Nov. 5.

IRWIN BROS.: Brooklyn, N. Y., Oct. 31-Nov. 5.

JOLIFFE BRIGHT LIGHTS (S. H. Joliffe, mgr.): Hendricks, W. Va., Oct. 31, Nov. 1, Parsons 2, 3, Montrose 4, 5.

LITTLE LAMBS: Providence, R. I., Oct. 31-Nov. 5.

LONDON BELLES: Reading, Pa., Oct. 31-Nov. 2, Altoona 3-5.

LONDON GAIETY GIRLS: Nashville, Tenn., Oct. 31-Nov. 5.

MARION EXTRAVAGANZA: Albany, N. Y., Oct. 31-Nov. 6.

METROPOLITAN BURLESQUERS: Cincinnati, O., Oct. 31-Nov. 5.

MISS NEW YORK, JR: Newark, N. J., Oct. 31-Nov. 5.

MOULIN ROUGE: Philadelphia, Pa., Oct. 31-Nov. 5.

NIGHT OWLS: Fall River, Mass., Oct. 31-Nov. 2.

PARISIAN WIDOWS: Brooklyn, N. Y., Oct. 24-Nov. 5.

POUSSE CAFE: Chicago, Ill., Oct. 31-Nov. 5.

REEVES, AL.: Providence, R. I., Oct. 31-Nov. 5.

RENTZ SANTLEY: Hartford, Conn., Nov. 3-5, Brooklyn, N. Y., 7-12.

REILLY & WOOD'S: Philadelphia, Pa., Oct. 31-Nov. 5.

RICE AND BARTON BIG GAIETY: Philadelphia, Pa., Oct. 31-Nov. 5, Albany, N. Y., 7-9, Troy 10-12.

ROEBER AND CRANE BROS.' VAUDEVILLES: Hartford, Conn., Oct 31, Rockville Nov. 3, Putnam 4, So. Framingham, Mass., 5, Lawrence 7-9, Manchester, N. H., 10-12, New York city 14-19.

ROSE HILL ENGLISH FOLLY (Rice and Barton, mgrs.): Louisville, Ky., Oct. 31-Nov. 5.

ROSE SYDELL BURLESQUE: Philadelphia, Pa., Oct. 31-Nov. 5.

STANSELLE SPECIALTY SENSATION: Corsicana, Tex., Oct. 31-Nov. 2, Waco 3-5, Belton 7, 8, Bryan 9, 10, Navasota 11, 12.

SULLIVAN, JOHN L.: Chicago, Ill., Oct. 24-Nov. 10.

TAMMANY TIGERS (Gus Hill, mgr.): St. Louis, Mo., Oct. 31-Nov. 5, Chicago, Ill., 7-12.

THE GLAD HAND: Boston, Mass., Oct 24-Nov. 5.

TRIPLE ALLIANCE: Fall River, Mass., Nov 3-5.

TROCADERO COMEDIANS (Edw. O. Roberts, mgr.): Escanaba, Mich., Oct. 31-Nov. 5.

VANITY FAIR (Gus Hill, mgr.): Buffalo, N. Y., Oct. 31-Nov. 5, Pittsburg, Pa., 7-12, Washington, D. C., 14-19.

VAUDEVILLE CLUB (Weber and Fields): Philadelphia, Pa., Oct. 31-Nov. 5.

WILLETT AND THORNE FARCEURS: Boston, Mass., Oct. 31-Nov. 5, Springfield 7-12, Worcester 14-19.

WILLIAMS' OWN: Milwaukee, Wis., Oct. 31-Nov. 5.

WILLIAMS AND MELBURN: Susquehanna, Pa., Oct. 31, Honesdale Nov. 1, Port Jervis, N. Y., 2, Paterson, N. J., 3, Elizabeth 4, Mt. Vernon, N. Y., 5.

ZERO: Paterson, N. J., Oct. 31-Nov. 5.

MINSTRELS.

BEACH AND BOWERS': Galena, Kan., Nov. 1, Pittsburg 2, Parsons 3.

BARLOW BROS.': Chattanooga, Tenn., Oct. 31-Nov. 2, Knoxville, 3-5.

DUMONT'S: Philadelphia, Pa., Sept. 19—indefinite.

FIELD'S, AL. G.: Decatur, Ala., Nov. 1, Memphis, Tenn., 2, 3, Pine Bluff, Ark., 5.

FIELDS AND MANSON'S: Trenton, Tenn., Nov. 1, Jackson 2, Memphis 3-5.

GORTON'S: Portland, Ore., Oct. 30-Nov. 5.

HAVERLY'S: Montreal, Can., Oct. 31-Nov. 5.

HI HENRY'S: Denver, Col., 31-Nov. 5.

LELAND MELROY'S: Moline, Ia., Oct. 31, Davenport Nov. 1, Ottumwa 2, Des Moines 3-5, Cedar Falls 7, Austin, Minn., 8, La Crosse, Wis., 9, 10, Winona, Minn., 11, 12, Rochester 14, Owatonna 15, Waseca 16, Waterville 17, Fairbault 18, Northfield 19.

PRIMROSE AND DOCKSTADER'S (J. H. Decker, mgr.): Louisville, Ky., Oct. 31, Nov. 1, Evansville, Ind., 2, Terre Haute 3, Indianapolis 4, 5.

RICHARDS, PRINGLE, RUSCO AND HOLLAND'S: Lexington, Ky., Oct. 31, Huntington, W. Va., Nov 1, Charleston 2, Montgomery 3, Hinton 4, Gallipolis, O., 5, Parkersburg, W. Va., 7, Wheeling 8, Fairmount 9, Clarksburg 10, Cumberland, Md., 11, Hagerstown 12, Washington, D. C., 14-19.

SCOTT'S (W. A. Junker, mgr.): Platteville, Wis., Oct. 31, Freeport, Ill., Nov. 1, Rockford 2, Janesville, Wis., 3, Madison 4, Belvidere, Ill., 5.

WASHBURN'S: Norwich, N. Y., Nov. 1, Binghamton 2, 3, Olyphant, Pa., 4, 5, Freeland 7, Hazleton 8, Mahanoy City 9, Harrisburg 10-12.

WEST'S, WM. H.: Washington, D. C., Oct. 31-Nov. 5.

WILSON-CLEVELAND'S: Selma, Ala., Nov. 2.

MISCELLANEOUS.

BOSTON LADIES' MILITARY BAND: St. Louis, Mo., Oct. 31-Nov. 5.

BOSTON LADIES' SYMPHONY ORCHESTRA (Frank W. McKee, mgr.): Ft. Dodge, Ia., Oct. 31, Algona Nov. 1, Spencer 2, Perry 3, Boone 4, Lake City 5, Des Moines 7, Geneseo, Ill., 8, Rock Island 9, Galesburg 10, Mt. Pleasant, Ia., 11, Corydon 12, Kirksville, Mo., 14, St Joseph 15, Maryville 16, Kansas City 17, Paola, Kan., 18, Ottawa, 19.

BROOKE CHICAGO MARINE BAND (Howard Pew, mgr.): Dunkirk, N. Y., Oct. 31, Cleveland, O., Nov. 2, Toledo 3, Adrian, Mich., 4, Manistee 5, Joliet, Ill., 6, Chicago, 13—indefinite.

CANADIAN JUBILEE SINGERS: Leipsic, O., Nov. 1, Lima 2, Sidney 3, Tippecanoe 4, Dayton 5, 6.

HERRMANNS, THE: Kansas City, Mo., Oct. 31-Nov 5, St. Joseph 6, Nebraska City 7, Omaha, Neb., 8, 9, Des Moines, Ia., 10.

HILLYER'S WONDERS: Wellston, O., Nov. 1, 2, Coalton 3, 4, Logan 5-7, Nelsonville 8, 9, Middleport 10, 11, Point Pleasant, W. Va., 12-14, Charleston 15, 16, Hinton 17, 18.

GREAT SOUTHERN BAND (F. B. Rivers, mgr.): Elkins, W. Va., Nov. 1, Piedmont 3, Hagerstown, Md., 4, Frederick 7, Martinsburg, W. Va., 8.

GUY NOVELTY: Mt. Vernon, Ill., Oct. 31-Nov. 5.

KELLAR: Seattle, Wash., Oct. 31-Nov. 5.

LEES, THE: Danville, Va., Oct. 31-Nov. 5, Charlotte, N. C., 7-12, Augusta, Ga., 14-19.

LOUISE BREHANY BALLAD AND OPERA CONCERTS: Denver, Col., Nov. 6, Greeley 7, Ft. Collins 8, Florence 9, Canon City 10, Del Norte 11, Monte Vista 12, Alamosa 14, Durango 15, Telluride 16, Ouray 17, Montrose 18, Delta 19.

MARTINEZ (Hypnotists): Middletown, Conn., Oct. 31-Nov. 5, Westfield, Mass., 7-9.

METROPOLITAN CONCERT CO. (Henry Cameron, prop. and mgr.): Baltimore, Md., Nov. 1, Washington, D. C., 2, Leesburg, Va., 4, Culpeper 4, Charlottesville 5, Fredericksburg 7, Newport News 8.

NASHVILLE STUDENTS: Decatur, Ala., Oct. 31-Nov. 5, Jackson, Miss., 7-18.

PERKINS, ELI: Sandusky, O., Nov. 7, Pembertonville 8, Hicksville 9, Lancaster 10, Wilmington 11.

PHELPS CONCERT CO.: Hawkeye, Ia., Oct. 31-Nov. 2, Arlington 3-5.

SANTANELLI (E. F. Rosenberg, mgr.): Danville, Ky., Oct. 31-Nov. 5.

SOUSA'S BAND: St. Joseph, Mo., Oct. 31, Sedalia Nov. 1, Quincy, Ill., 2, Burlington, Ia., 3, Galesburg, Ill., 4, Peoria 5, Davenport, Ia., 6, Cedar Rapids 7, Ottumwa 8, Des Moines 9, Sioux City 10, Mankato, Minn., 11, Minneapolis 12, St. Paul 13, Eau Claire, Wis., 14, La Crosse 15, Madison 16, Oshkosh 17, Green Bay 18, Sheboygan 19.

THE BOONES (YAKI, the Hindoo Hypnotists and Mind Readers): Lancaster, O., Oct. 31-Nov. 1, Logan 3, 4, Nelsonville 6, 7, Pomeroy 10, 11, Cincinnati, 13-16.

CIRCUSES.

BARNUM AND BAILEY: Cheltenham, Eng., Oct. 31, Gloucester Nov. 1, Hereford 2, Worcester 3, Kidderminster 4, Dudley 5, Wolverhampton 7, 8, Shrewsbury 9, Stratford 10, Stoke 11, 12.

COOPER & CO.: Barnesville, Ga., Nov. 1, La Grange 2, West Point 3, Columbus 4.

PAWNEE BILL'S WILD WEST SHOW: Dalton, Ga., Nov. 1, Rome 2, Atlanta 3, Madison 4, Washington 5.

ROBINSON, JOHN: Claremont, Ind. T., Nov. 2, Neosha, Mo., 2, Siloam Springs, Ark., 3, Mena 4, De Queen 5, Rogers 7.

WALLACE: Los Angeles, Cal., Oct. 31, Nov. 1, San Diego 2, San Bernardino 3, Riverside 4, Yuma, Ariz., 5.

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E. T. STETSON, CHAS. D. WALDRON,
EDWIN MCCANDER, HERBERT O'CONNOR,
MISS HAWAII WAY INGHAM,
SANDOL MILLIKEN, ROSE BEAUDET,
DOROTHY DONNELLY, MRS. THOMAS BARRY.

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P. S.—Can open Thanksgiving Day.

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Our Thanksgiving record is as follows:

Princess Bonnie, Nov. 29, '94	$2,147.25
The Capitol, Nov. 28, '95	1,233.50
Miss Philadelphia, Nov. 24, '96	1,896.75
Hoyt's A Stranger in New York, Nov. 25, '97	1,614.25

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A. H. SIMONDS, Manager,
Taylor Opera House.

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To Lease or Manage
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For three-night stands and repertoire. Weeks of Nov. 7-14-21. Wire. New house. Ground floor. Cos with band preferred. Good money here for the right attractions. No burlesque. E. L. JOHNSON.

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Moderate terms. Engagements for my pupils.
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TELEGRAPHIC NEWS

CHICAGO.

Hall's Idylls of Illinois—Prosperity Present and More in Prospect—Small Talk.

(*Special to The Mirror.*)

CHICAGO, Oct. 31.

In spite of continued bad weather, the local theatres are still enjoying very large business. With the exception of last Tuesday night, which was the mildest we have seen in years, big houses have been the rule everywhere. This has been especially true of McVicker's. Ever since Manager Litt took hold of it last Summer and made $1 the highest price, with popular Wednesday matinees at 50 cents all 'round, the business there has been wonderful. During the big run of Shenandoah, with which the house opened, a local manager said to me: "Just wait until the regular season opens and see the business fall off: Litt can't fill his time with attractions at $1." I have waited—and Litt's business has been the talk of the town. Kellar did the biggest week he ever did in Chicago; Chauncey Olcott played to more in one night than he did in a whole week here last season, and Blaney's farce, A Female Drummer, is turning people away every night. It is an enjoyable farce of the Hoyt order, and all of the people are clever. I tell you that little old half-dollar makes a difference.

Our high-priced friend, Jean de Reszke, is not coming to Chicago this season, but John L. Sullivan plays here two weeks, so we hope to pull through. The other opera people come to the Auditorium next week.

The newspaper boys here have not treated The Telephone Girl very kindly, but it is doing well at the Columbia. This is it's last week, and next Sunday it will be followed by John J. McNally's latest, A Reign of Error, in which the Rogers Brothers figure.

Next week at McVicker's A Female Drummer will be followed by pretty Belle Archer and her clever company in Hoyt's A Contented Woman.

The October dinner of the Forty Club, given at the Grand Pacific last Tuesday evening, was one of the most successful ever enjoyed. Among the club guests were United States Senator William E. Mason, of Illinois; Henry E. Dixey, Louis Mann, Colonel Marcus Kavanagh, 7th Illinois Vols.; Joseph Hart, John E. McWade, Willis P. Sweatnam, Captain M. J. Foreman, 1st Illinois Cavalry; John A. Lane, and Sidney Drew. The club now has on its regular list four of the best singers in Chicago—George J. Hamlin and Dr. Nowal H. Pierce, tenors; Frank King Clark, basso, and John McWade, baritone.

Lovers of the legitimate have turned out in large numbers to witness Madame Modjeska's fine performances at the Grand Opera House. This week she will be seen in Camille, As You Like It, Macbeth, Antony and Cleopatra, Mary Stuart, and Magda. Manager Hamlin has no reason to fear for his season, for next week Madame Modjeska will be followed by Mrs. Fiske in Tess, and her two new plays, which have never been seen here. Later the Grand will hear Mr. Mansfield in Cyrano de Bergerac.

I. Zangwill, the friend of Frank Bush, David Warfield, and Joe Welch, will lecture here tomorrow, and will talk on the drama before the Twentieth Century Club on Wednesday evening.

William Gillette has left us, and the alley in the rear of Powers' New Theatre is full of soldiers—the half-smoked and thoroughly chewed "soldiers," which the star has consumed during five weeks of Secret Service. To-night, Nat Goodwin and his beautiful wife opened in Clyde Fitch's Nathan Hale, and were enthusiastically welcomed by the usual Goodwin outpouring. Nathaniel will be with us for a happy month at Powers'.

The stock companies continue to give us the good old plays. At the Dearborn this week Jane is followed by Lord Chumley, and up at Hopkins' Held by the Enemy gives place to The War of Wealth. There are the usual vaudeville trimmings at each house.

Weber and Fields' Pousse Cafe company followed John L. Sullivan at the Adelphi yesterday, while the stalwart John went over to the Bijou to spar for the West Siders.

Lorin J. Howard's company followed Bulls and Bears with Jim the Penman at the Lyceum yesterday, and Tony Farrell opened in The Hearthstone at the Academy of Music.

The Alhambra and the Lincoln traded attractions yesterday, George W. Monroe opening in Her Majesty the Cook at the Lincoln, and John Griffith taking An Enemy to the King up to the Alhambra.

Marcella Sembrich will be the soloist at the Thomas concerts next Friday afternoon and Saturday evening. She will also sing in grand opera the week following at the Auditorium. Lohengrin is the opening opera, with Emma Eames as Elsa.

Tom Brooke, with his Chicago Marine Band, will return from the East this week, to begin a series of popular Sunday afternoon concerts at the Grand Nov. 6.

H. Grattan Donnelly's A Pair of Jacks began a week at Clifford's Gaiety Saturday night, reopening that house, and over at the Clark Street Thearte The World is being given.

Burton Holmes' season of illustrated lectures is meeting with splendid success at Central Music Hall.

Harry Dixey told me the other night that he dropped into one of the vaudeville houses to enjoy the "supper show," and saw a magician who could not borrow a handkerchief or a ring in the audience, and had to abandon two tricks in consequence.

Colonel Thomas Geary, at once the Bismarck and Gladstone of theatre doorkeepers, is now firmly anchored at the portal of the Columbia, alongside his old side-partner, Treasurer Harry G. Sommers.

Louis Mann and Clara Lipman, of The Telephone Girl, celebrated the third anniversary of their marriage here last Friday. They were wedded here in Chicago, and Editor Edward Freiberger, of the *Saturday Evening Herald*, stood up with them.

Last Thursday was ladies' day in my police court, and I was obliged to impose a few small fines upon an equal number of daily hints from Clark Street. But such is life in a great city.

"BIFF" HALL.

BOSTON.

The Cyrano Craze—Bills Current at the Theatres—Gossip of the Hub.

(*Special to The Mirror.*)

BOSTON, Oct. 31.

The Cyrano de Bergerac fever still rages to a considerable extent in Boston. The public was vaccinated, so to speak, by the Gilmour version, which packed the Castle Square all last week and made such a great popular success that it is to be repeated next week. Another course of treatment is Augustin Daly's version, which will have a chance for trial for only a week. The book stores have apparently gone mad in their desire to furnish cheap editions. The latest thing is the advertisement of a Back Bay lady, who announces that for $1.50 an hour she will coach any one so that they may appreciate the work. I am going to take two hours so as to find out why Gilmour cut down or left out most of the characters but Cyrano himself.

Ada Rehan's engagement opened most successfully at the Tremont to-night, and Cyrano de Bergerac will remain the bill all the week, with the exception of Saturday night, when The Taming of the Shrew will be given.

The Fatal Card is revived at the Castle Square this week, and in it appear James O. Barrows, Maude Odell, and Mary Sanders, who were out of the bill in Cyrano de Bergerac.

Jack and the Beanstalk opened a fortnightly engagement at the Museum to-night. In the cast were Louise Hepner, Marie Celeste, Nellie Lynch, and Harry Clay Blaney.

Natural Gas had a hearty welcome at the Grand Opera House to-night, when it was given with Eddie Girard and Amy Ames in their original characters. It was a sort of home-coming for Miss Ames, who has not appeared here for some time.

In Old Kentucky, with Lulu Tabor as Madge, is being given a splendid production at the Columbia this week. Clifford and Huth will follow in A High Born Lady.

The Little Minister and Maude Adams will remain for three weeks longer at the Hollis Street.

The Galley Slave is the play at the Bowdoin Square this week, and the stock company has as new members Frederick Murray, Maurice Darcy, and Hellen Byron.

The White Heather has two weeks more at the Boston, and will be followed by James A. Herne in Shore Acres, with his daughter, Julie, in a leading part.

Anna Held and The French Maid still continue to Klondike business at the Park, but the columns in the newspapers have shown a great falling off. The return of George Bowles to New York must have had something to do with that. He worked wonders while he was here.

Edward E. Rice came over from New York last week to watch a few performances of The French Maid and introduce some new features.

Charles Emerson Cook is going to send The Chorus Girl out for a tour, opening at Chelsea next week.

Hallett Thompson, who has been in the stock company at the Theatre Francais, Montreal, has been engaged to join the Bowdoin Square, and will make his first appearance there, Nov. 14, in Trilby.

Frances Drake was the guest of the Paul Jones Chapter, D. A. R., at the Patriotic Department of the Mechanics' Fair one afternoon last week. Miss Drake is a direct descendant of Admiral Drake. Her friends, the patrons at the Castle Square, are still hoping that she may return there.

Sol Smith Russell was a devotee to golf while he was playing at the Tremont. Most of the actor-golf players spend much time at the Franklin Park links while they are in Boston.

R. A. Barnet has returned to his home in Ashmont with his family, after a pleasant Summer at Osterville.

G. E. Lothrop has started out again after good plays for the Bowdoin Square. This time his trip is to Chicago.

Horace Lewis was enabled to make a flying visit to his family in this city, as a result of the day of rest which Julia Arthur gave her company in preparation for the opening of their New York season. He told me that words could not do justice to the elaborateness of Miss Arthur's production of Ingomar.

Will Wheeler was in Boston during the past week.

Herman Nickerson's resignation of the position of dramatic critic of the *Journal* has been accepted, and the work is now being ably done by Lewis C. Strang.

I was reading the Chicago *Tribune* the other day and I was convinced that "Biff" Hall must have given up the judge business to go back into daily paper work. Surely what other explanation can be given for these names, which appeared in the cast of A Female Drummer:

Haza Bargain, a female drummer	ETAOI ET E
The Baby	SHR ET SH ET S
Saleslady	SH E SH E SH
Gwendolin Dugan	
Tony Morton	SHR ET SH RET SHRD
Maudie Pearl	SH ET SH RE TSHR

I think that this must be a case of soubrette directory gone mad, coming as it does from "Biff's" own city.

J. H. Smyth won the Boston Theatre cup at the annual shoot of the Boston Press Rifle Association last week.

"Pulchritude" is having its go as the favorite word of the press agents of Boston just now. First somebody accused Joe Wagner and Vincent Fetherstone of possessing it, and no suit for libel was brought. Then the eight pretty maids were called paragons of personal pulchritude, and now I am expecting to hear Tom Henry make similar claims, and I don't know what might happen if George Bowles should come back to town.

Boston friends of Maud Hoffman have heard many pleasant things about her success at Drury Lane. She would have been E. S. Willard's leading lady if he had come to this country this season.

Poor Nat Childs! His long career on the *Traveler* and at the Tremont made him universally popular, and the sad news of his suicide came as a terrible blow. He was a brilliant writer, an indefatigable worker, and a true and sincere friend, and his death is sincerely mourned.

JAY BENTON.

PHILADELPHIA.

Jubilee Week Makes Managers Happy—Current Bills—News and Gossip.

(*Special to The Mirror.*)

PHILADELPHIA, Oct. 31.

Jubilee week realized the brightest hopes of all our theatrical managers. It was a money making week, and some of our managers needed the *sine qua non* very badly.

Frank Moran, the veteran minstrel, is in this city suffering from consumption, and is physically incapable of gaining a livelihood by his profession. His many friends have therefore made arrangements to give him a testimonial benefit for afternoon of Nov. 3 at the Eleventh Street Opera House.

The Park Theatre offers an elaborate production of Divorcons this week, with a cast that would do credit to any organization, including Eugenia Blair, Ellen Wren, William Bramwell, Charles W. Sutton, Rachel Deane, Blanche Howard, and Albert H. Sackett.

The Grand Opera House, with the Southwell English Opera company, are doing a splendid business. Signor Del Puente sings Rigoletto at four performances this week, with Edith Mason as Gilda. The intervening opera is Il Trovatore, with Thomas H. Persse and Miro Delamotto alternating as Manrico. Next week, La Boheme is to be sung in English for the first time on any stage.

A Virginia Courtship will serve William H. Crane for his three weeks' term at the Chestnut Street Opera House, and will be followed Nov. 14 with Charles Dalton in The Sign of the Cross.

The critics haven't dealt kindly with The Conquerors, now in its second and last week at the Broad Street Theatre. The play has been condemned by the entire local press, receiving the worst slating ever accorded a play in this city. The Conquerors narrowly escapes being as vulgar as Orange Blossoms, the production of which resulted in the closing of a theatre in this city and the revocation of its license by the authorities. For coming week The Bostonians with The Serenade. Nov. 21, Sol Smith Russell.

A Stranger in New York is in its second and last week to fair patronage at the Chestnut Street Theatre. Alice Nielsen in The Fortune Teller follows Nov. 7 for two weeks, to be followed Nov. 21 by James K. Hackett in Rupert of Hentzau.

A big revival of Hazel Kirke by the popular stock company is the attraction for week at the Girard Avenue Theatre, opening to a large audience. Valerie Bergere appeared in the title-role. The cast also included Joseph Kilgour as Arthur Carringford, Frank Roberts as Dunstan Kirke, George Barbier impersonating Aaron Rodney, Emma Maddern as Mercy Kirke, and Mary R. Kenneven as Clara. For week of Nov. 7 The Octoroon.

Manager William J. Gilmore has a drawing attraction at the Auditorium, where Weber and Fields' Vaudeville Club are billed this week. The performance comprises two amusing burlesques, The Way Highman and The Wee Minister. Among the specialty people are McAvoy and May, Billy Van, Conroy and McFarland, Rourke and Burnett, John and Harry Dillon, and Francioli Sisters, aided by twenty-five attractive young women in the ensemble numbers and burlesques. Next week, Weber and Fields' Con Curers.

The Forepaugh Theatre Stock company, headed by Carrie Radcliffe, are giving an excellent representation of Brother for Brother. Jennie Ellison gives an excellent impersonation of the blind girl. Special care is given to scenic effects, for which this theatre is noted. Next week, The Maister of Woodbarrow.

John Martin's Secret opened to-night at the National Theatre to a big house. The cast includes P. A. Anderson, Sheridan Block, Fred Cook, Anna Stannard, Emma Field, Mae Williams, Harold Cohill, Henry Vogel, and Thomas Hill. The play deals with life in the diamond mines of Africa. The sensational scene is a landslide. Next week, Cumberland '61.

The Walnut Street Theatre continues with 'Way Down East. Next attraction, The White Heather.

My Friend from India is at the People's Theatre, playing to cheap prices. Ada Gilman, Charles Bradshaw, and George Mack enact the principal roles. Edgar Seldon's A Spring Chicken next week.

Dumont's Minstrels have a complete change of programme this week at the Eleventh Street Opera House. An entertaining feature is The Bargain Store Restaurant, showing how women consume three dollars' worth of lunch in their quest of three cents' worth of tape. In The Chestnut Hill Burglars, negro melodies and hen coops are introduced, and there is a capital burlesque on the Peace Jubilee.

Israel Zangwill, whose epigrammatic summing up of things theatrical in New York city created a sensation, is booked for a lecture at the Academy of Music Nov. 19, subject: "The Children of the Ghetto."

Mrs. Fanny Henry, after an absence of ten years from the stage, joins Clifford and Huth's A High Born Lady company to-night at Rochester, N. Y.

The Academy of Music is receiving many improvements. A new stage floor has been laid, and the rear balcony boxes, an old eyesore and very uncomfortable, have been removed. In their place a circle of modern loges, separated only from the seats by heavy brass railings, has been substituted, which will be a great improvement and source of additional revenue. Ellis Opera company open their season at the Academy on Nov. 30 with an elaborate production of Romeo and Juliet.

S. FERNBERGER.

WASHINGTON.

Last Night's Openings—Sale of the Grand Opera House—Local Jottings.

(*Special to The Mirror.*)

WASHINGTON, Oct. 31.

Standing room was at a premium to-night when The Bostonians commenced their annual engagement at the New National Theatre in The Serenade. The opera was rendered magnificently. The Serenade will hold the boards for five performances, with Robin Hood as the bill on Thursday and Saturday nights. Henry Clay Barnabee, William H. McDonald, Jessie Bartlett Davis, W. E. Philp, William Broderick, Helen Bertram, George Frothingham, Charles R. Hawley, Harry Brown, Josephine Bartlett, and Carolyn Daniels were in exceedingly fine form to-night. The engagement will be a record breaker, as the advance sale is unusually large. Because She Loved Him So will follow.

Tim Murphy, in his new political romantic comedy, The Carpet Bagger, on his opening at the Columbia Theatre faced an audience that filled the house, and received a rousing welcome from his home friends. The Carpet Bagger presents a pleasing and interesting story, and the comedian has a part that develops his quaint characteristic ability in a decidedly bright and entertaining manner. The excellent company included Dorothy Sherrod, Eleanor Merron, Helen Corbette, Aubrey Powell, Gerard Anderson, James Manley, Olney Griffin, Ralph Thomas, Jerry J. Snyder, Charles Corbin, Robert Gage, and Ogden Stevens. Frank Daniels next week.

William H. West's Minstrels is the attraction this week at the Academy of Music, where a vast audience was outspoken in expressions of approval of the excellent entertainment. The first part is beautifully set, the vocal contingent unusually strong and pleasing, and the clever comedians keep the audience thoroughly amused. Carroll Johnson and Ezra Kendall made strong individual hits, and the programme presents sterling features in the specialty work of the Freeze Brothers, Trovollo, and McMahon and King, the singing of R. J. Jose, H. W. Frillman, Clement Stewart, Charles Kent, and Edward Gorman, and the Ethiopian eccentricities of Tom Lewis and Charles Ernest. The finale, Remember the Maine, led by William H. West, is a stirring one. My Friend from India will follow.

A Brace of Partridges by the Strand Comedy company commenced the week at the Lafayette Square. Denman Thompson in The Old Homestead will be the next attraction.

The Grand Opera House, which will be under the direction of Davis and Keogh until the future of the house is settled, is without an attraction this week, owing to a former local booking, a concert for the benefit of soldiers and their families, which takes place to-night.

The proposed change in the management of Della Fox has been affirmed by Nat C. Roth and stoutly denied by Frank Murray. Mr. Murray in an interview says that he is the manager and will continue so. Nat C. Roth, who has been engaged as manager, is here to take charge, and says that the official change took place Saturday night.

The remains of Marion Barnwell, who died of pneumonia in New York, arrived here for burial Oct. 26. She was formerly Daisy Helphentine, of this city.

The property known as the Grand Opera House and Washington Light Infantry Armory will be sold at public auction in front of the premises Nov. 22, at 4 o'clock. The terms of sale include one-fourth of the purchase money cash, the balance in one, two and three years, with interest at the rate of six per cent., or all cash. The receivers in the meantime will receive proposals for the lease of the theatrical property for a term of years.

Hall Caine, under the direction of Major J. B. Pond, will make his first appearances as a reader in this country at the New National Theatre Friday afternoon and Sunday evening. He will give a story, entitled "Home, Sweet Home."

W. Walmsley, for several years Manager Albaugh's advertising agent, has returned from a year's road work, and is once more at his old position at the Lafayette Square.

The wargraph remains at Metzerott Hall, where the daily exhibitions attract large attendance.

JOHN T. WARDE.

ST. LOUIS.

This Week's Attractions—Ringling's Amusement Project—News and Gossip.

(*Special to The Mirror.*)

ST. LOUIS, Oct. 31.

The Kelcey-Shannon company began an engagement at the Olympic Theatre to-night in The Moth and the Flame. The story told in the play is an ingenious one, and there is a mingling of emotion and comedy. Herbert Kelcey and Effie Shannon both did very strong work, and their company gave them splendid support.

Secret Service is this week's bill at the Century.

The Imperial Stock company opened yesterday afternoon in Frou-Frou, and gave a most excellent performance. Ample opportunities were given the individual members to distinguish themselves, and they did. As the play appeals to the women in particular there is no doubt of a strong turn out of their sex this week. Manager Gumpertz has taken great pains to give the production a very elaborate mounting.

Yesterday afternoon the management of the Grand Opera House put on The Private Secretary. The vaudeville portion of the programme included Patrice, Gertrude Rutledge, the Carl Damman troupe, Delaur and Debumont, Bennetto, and the biograph.

A Guilty Mother drew good patronage at Havlin's Theatre yesterday. The production was strongly melodramatic, with several telling scenic effects. The company presented it well.

The Standard Theatre held two of the biggest audiences of the season yesterday, when the Tammany Tigers offered their burlesque, The Hotel Girly Girly, and a strong olio.

Large audiences attended the Columbia yesterday. The bill was an excellent one. Mr. and Mrs. Sidney Drew were more than pleasing in When Two Hearts Are Won. The other features were the Casino Comedy Four, Sadi, Tow-Koon-In Arabs, Favor and Sinclair, Connors and Dunn, George H. Adams, and the Harpers.

Catherine Campbell, who has been pleasing the patrons of the Grand Opera House by her excellent work in the stock company, is out of the cast this week, visiting her home in Indianapolis.

Lawrence Hanley, of the Imperial Stock, was stricken down with pneumonia last Thursday night, and on a few moments notice Malcolm Williams stepped in and played his part, Bob Sackett, in Saratoga. Several minor changes were also made in the cast.

Augustus Thomas visited here last week.

There is talk of a big amusement garden, the largest in the West, if not in the country, being built here. Several local capitalists and John Ringling, of Ringling Brothers' Circus, are the promoters. It is said that Mr. Ringling is now contracting, at Omaha, for the best attractions in the amusement line at the Exposition, and will bring them here next year. Plans will be completed next week, when Mr. Ringling is expected here.

Bert Young, assistant treasurer at the Grand Opera House, will go to New Orleans to act as treasurer of Cal Hopkins' Theatre there.

Roses will be given away by Manager Garen to every lady attending the matinee at Havlin's to-morrow.

The St. Louis Exposition closed Saturday night after a successful forty days' run, with Sousa and his band as one of the attractions. To-night the horse show opened in the Coliseum to a big attendance.

W. C. HOWLAND.

BALTIMORE.

Current Dramatic Companies' Musical Offerings—A New Burlesque on Cyrano—Notes.

(*Special to The Mirror.*)

BALTIMORE, Oct. 31.

Della Fox presented The Little Host at Ford's Grand Opera House this evening. The theatre was well filled when the curtain rose upon the little favorite and her associates, and the keen enjoyment of the audience was evidenced by their frequent and generous applause. Miss Fox has a first-class company, which includes Robert E. Graham, Eugene O'Rourke, Hugh Chilvers, John C. Slavin, Mabel Bouton, Adelia Barker, Emily Francis, Alice Johnson, F. C. Carter, Wilford Arling, Frank Kelly, Harry Rigby, Charles Wallace, H. D. Blakemore, Emma Levey, Natalie Olcott, Beatrice Darlington, Aline Potter, Olga Lambert, Daisy Dwyer, Edith Burbank, May Willard, Jessie Jordan, Kitty Nugent, Mabel Seymour, Hattie Clark, Caroline Cook, Lettie Bryan, and Norma Bell. Next week, James K. Hackett in The Tree of Knowledge.

The Sign of the Cross was presented at the Academy of Music this evening. William H. Crane will follow in A Virginia Courtship.

Through the generosity of Manager John W. Albaugh, Jr., Percy Winter has been afforded an opportunity to evince his artistic ability in the production of The Two Orphans, which was beautifully staged at the Lyceum Theatre this evening. Mr. Albaugh shows to our people in a practical way that he does not rely upon past success alone for future patronage, and his lavish expenditure on this production, bringing about as it does such a delightful result, is thoroughly appreciated. Stephen Grattan, the new leading man, who made his initial appearance in the company as the Chevalier de Vaudrey, was warmly welcomed. Jennie Kennark made a womanly and sympathetic Henriette, John Flood a clever Jacques, and Mr. Albaugh a realistic Pierre. Scott Cooper was fully alive to the requirements of the role of the Count de Linieres, and Mr. Craven sustained his reputation as Picars. Beth Franklyn as the blind Louise, and Leonora Bradley as Mother Frochard, both did excellent work. Next week the bill will be 7-20-8.

McFadden's Row of Flats, presented by a very good company, is the attraction at the Holliday Street Theatre. The house was well filled this evening, and a good week is in prospect. Next week, John Martin's Secret.

Next Thursday evening the Boston Symphony Orchestra will give a concert at Music Hall. The soloist will be Madame Gadski.

To-morrow (Tuesday) evening the Metropolitan Concert company will give a concert at Lehmann's Hall, assisted by Julie Vallette, soprano; Jeanie Benson, violinist; Carl Rieck, tenor, and Arthur Freeman, pianist.

Hall Caine will lecture at Ford's one afternoon next week.

George V. Hobart, of this city, has completed a three-act burlesque on Cyrano de Bergerac. It is called Queernose de Crackajack, and has been accepted by Edward E. Rice for the near future. Manager Charles E. Ford conducted the negotiations.

HAROLD RUTLEDGE.

CINCINNATI.

The Highwayman at the Grand—Other Current Attractions—News and Comment.

(*Special to The Mirror.*)

CINCINNATI, Oct. 31.

The Broadway Theatre company in The Highwayman opened to-night at the Grand what is bound to be a successful engagement, both pecuniarily and artistically. The music is of a higher class than is usually offered in comic opera, and the libretto contains many bright lines. Camille D'Arville, Joseph O'Mara, Maud Williams, Jerome Sykes, and Nellie Braggins are the competent principals. Modjeska in repertoire follows.

The Neill Stock company at the Pike is acting Belasco and DeMille's old play, The Charity Ball. It is selected by vote of the patrons as being the play of last season's successes the repetition of which was most desired. New scenery and electrical effects have been secured, and the parts are all well acted.

This week at the Star the Brady Stock company is celebrating the anniversary of its first appearance at that theatre. Ingomar is in the bill for the current week. Mr. Webster and Miss Herman are cast as usual for the leading roles. For one of the following productions Manager Brady announces Cyrano de Bergerac.

The Russell Brothers, otherwise known as the Irish servant girls, are the stars at the Walnut, where they began yesterday afternoon in the farce entitled Maids to Order. It gives them an opportunity to be seen in their well-known specialty. With them in the company are Haines and Pettingill, Bernard Dyllon, Gertrude Mansfield, Viola Walters, and many others. They drew an excellent audience.

Heuck's has vaudeville this week, Hyde's Comedians, with Helen Mora, being the attraction.

As previously announced, the Murray-Lane opera season at the Auditorium closed Saturday night, and the company will next appear at the Academy of Music in New Orleans.

Manager Heck has secured for the Wonder World the Howes, M. Mathieu, McCarty and Reina, and Fox, the animal mimic.

Nina Pugh Smith is soon to appear in a song recital at the St. Nicholas.

The lecture by Burton Holmes at the Odeon Thursday night promises to be well attended.

Israel Zangwill delivered his lecture on the Drama at the Cincinnati Club Thursday night. It was an invitation affair, and Mr. Zangwill was tendered an informal reception at the conclusion of his talk.

Henry Miller appeared in The Master last week at the Grand, and received marked encomiums from the theatrical critics of the city.

Harry G. Keenan was the subject of the souvenir photographs presented at the Star last week.

F. C. Bancroft, business-manager of the Cincinnati Base Ball Club, has been engaged as business-manager with the Murray-Lane Opera company during its Southern trip.

WILLIAM SAMPSON.

In one of last week's *Journals* Winifred Black, one of the best known and brightest women writers of the West, gives a little interview which she had with an actress on the subject of Blanche Verona, a little chorus girl, who was taken to the insane ward of Bellevue Hospital.

The doctors said that hunger had driven her insane.

The "actress" said that there were lots of starving chorus girls, and that the town is full of hungry actresses.

I know Mrs. Black to be a woman who writes with perfect honesty on every subject, and I felt sure that she did not know about the Actors' Fund or she would have asked the "actress" why they starved.

I suppose there are lots of people too proud to ask for help, even when the rat of hunger is gnawing at their very lives and the lives of their little ones.

But there is no need for any human being to starve in the great city of New York. There is especially no need for any actress to starve.

I know that great cities are cruelest, and that in the ordinary business worries and troubles of life one seems to get mighty little sympathy.

But starvation is another thing. Throughout New York's length and breadth, from Harlem to the Battery and from Broadway Eastward and Westward to the awful blocks that line the river front from the North to the South, there are any number of places where hungry people will be fed.

At every station house there is a knowledge of the whereabouts of these places. One does not have to offer references or present in their appearance even the marks of respectability. They are fed without question.

The Actors' Fund helps the people of the stage liberally. No member of the profession need want for food for a day. The Professional Woman's League helps women of the stage. It helps them to clothing and positions and sympathy and money as well as to food.

It helps them quietly, unobtrusively, and no one even knows of the charity that has been accorded to them. So the "actress" wotted not of what she spoke.

The dramatic profession has its leeches, its ready borrowers, its deadheads and hard-luck stories more plentifully than any other, perhaps. But it is a generous profession. There are no people more liberal and open-handed than the people of the stage.

They are made the prey of many of the people who live by trading on their good qualities. When the Actors' Fund was established it was with the idea of turning the tide which went into the pockets of deadbeats of the stage to the benefit of the really needy ones.

If the journalistic profession only cared for its own one-half so well as the dramatic profession does, Mr. Lipton would be able to do with half the bartenders he has at present.

Whenever there is a "shake up" on Park Row he has to put on six extra men. And this is not a pleasantry, but a hide-bound fact.

Somebody ought to dramatize William Astor Chanler, the dramatic candidate for Congressional honors in the Fourteenth District.

He is the most picturesque young man that ever took part in what talented space writers call the "mire" of politics.

He ought to be good for three acts, with incidental music, and the scene painter would be dizzy with material.

First Act.—The jungles of Africa. Chanler, in pith helmet and crash suit, penetrating still deeper into the darkness. American girl captive of a savage tribe. Rescue by the young explorer. Suddenly, through the grasses of the jungle, appears a huge tiger. (They don't have 'em in Africa, but a little thing like that doesn't matter.) A shot from a trusty rifle, and the beast falls dead. Tableau. "You have saved me life!" Music. Chanler lights a cigarette. "Don't mention it!"

Second Act.—Santiago, before the battle. Chanler, Richard Harding Davis, and Roosevelt (friends once, but strangers now) lunching on tinned goods. Land crabs and palm trees to give local color. Pith helmets, of course. Suddenly a young girl in the dress of a Daughter of the Regiment rushes in and announces the advance of the Spanish. Chanler offers her a box of sardines. She takes off a blonde wig and falls fainting at his feet. It is the beautiful girl of the jungle who has followed him to Cuba.

Third Act.—The Democratic headquarters. Pictures of the candidate all over the place on banners representing him as purple eyed and green haired. Signs: "This way to Mr. Chanler's Office—straight ahead, turn to the right and down two steps." Heelers, politicians and others. Enter Mr. Chanler, arm in arm with Mr. Croker and the Tammany tiger. Music, "Razzle Dazzle" in rag time.

I don't know how it may strike a real playwright, but the ending seems weak to me. There is no chance to bring in the Daughter of the Regiment, except as a typewriter. But she might canvass the district in a horseless hansom and win the battle. Perhaps we had better make it a comic opera.

So long as Harry Smith writes the librettos I care not who looks after the orchestra.

And it looks as though I was going to have my wish.

If the choirs of angels and Gabriel, the trumpeter, came down to earth looking for an opera that would make a hit they would rush off to Harry Smith's libretto factory.

They say he writes them two at a time, one with each hand, and numbers the pages with his feet as he throws them to the floor to avoid confusion.

THE MATINEE GIRL.

BENEFIT PERCENTAGES FOR THE FUND.

The Actors' Fund has received lately some revenues from the Aldrich benefit percentage plan. Among others Colonel William E. Sinn has sent his check for $197.18, being 12½ per cent. of the gross receipts of the benefit for the Immaculate Conception Day Nursery, of Brooklyn, held Oct. 20, 1898. If the Aldrich percentage plan continues to be strictly adhered to it will insure the Fund a large and permanent income.

HOMEWARD BOUND.

The Red Star Steamship Company's dock resembled the late lamented Midway Plaisance on Wednesday last when Buffalo Bill's foreign "artists" embarked on the *Westernland* to return to their European, African and Asiatic homes. Stout, healthy-looking Germans were there and excitable Irish Lancers, hypocritical-faced Cossacks and wily Arabs, all saying good-bye to their American friends, relatives and erstwhile companions.

Edwin H. Low, of Low's Exchange, hurried about from group to group, cutting short a flowery farewell speech here and rescuing a worthy British subject from his too convivial comrades there—remonstrating, threatening, pleading with them all to get on board the ship without further delay. When the last man had been lured across the gangway Mr. Low breathed a sigh of relief and, turning to a Mirror man, exclaimed: "That takes a great load off my mind, sir!"

"You must understand," he continued, "that when those picturesque gentlemen left their homes Colonel Cody and I were obliged to sign contracts with their paternal Governments that each and every one of them should be returned safely to his home at the conclusion of the season in this country. They will land at Antwerp, where our agents will meet them and distribute them among the various nations to which they belong. This performance is gone through with every year, and we have never let a single man of them lose his way. I only wish that the skeptical people who fancy that Colonel Cody's riders are picked up in the Bowery could be here, see these men, and be convinced that they are 'the real thing.'"

TO AID A WORTHY MAN.

On Sunday evening, Nov. 13, a benefit performance will be given at the Broadway Theatre in behalf of Marvin R. Clark, the heroic blind journalist. It will be remembered that this noble man lost his sight ten years ago while protecting the lives of a woman and child. Lately a new affliction has come in the form of a nervous disease which has quite prostrated the brave sufferer and compels him to receive the aid that long ago would have been given had he been willing to accept it.

Members of the profession are indebted to Mr. Clark for many kindnesses in the past—his hard work in connection with the Actors' Fund Fair is an example—and it is hoped that the many to whom he has given so much will embrace this opportunity to repay the obligation.

A number of eminent artists have offered to appear at the sacred concert benefit, the Thirteen Club members are doing all in their power to make it a success, and without doubt Mr. Clark will be shown that he is remembered and honored by his friends.

GOSSIP OF THE TOWN.

A son was born to Mr. and Mrs. W. G. Stewart last Friday.

R. A. Roberts was out of the cast of Sporting Life at the Academy of Music for a few performances last week, his part being filled by John E. Ince. Mr. Roberts went West on business connected with Jacob Litt's Shenandoah, of which he is the producer.

Magda Henry, a pupil of Eliza Warren's Dramatic School, Cleveland, Ohio, has been engaged for leading business with The Tarrytown Widow company.

Nellie Lynch, of the Jack and the Beanstalk company, took Louise Hepner's place as Jack on Thursday evening last, as Miss Hepner was ill and unable to appear. Miss Lynch scored a complete success, never missing a line or an encore.

Frank M. Kendrick, of the A Misfit Marriage company, is winning praise for his work. The Washington *Post* recently said: "Mr. Kendrick as Dr. Peter Butler, a veterinary surgeon, and uncle to Barton, has been clothed with a breeziness that is refreshing, and his puns in the opening scene help to relieve the monotony of the necessary introduction."

E. N. Lafricain, whose artistic ability was questioned by the Musical Mutual Protective Association, has at last satisfied the board of examiners that he is a worthy trumpeter and will take the place offered him by Emil Paur in the Philharmonic and New York orchestras.

The will of the late Rachel McAuley, which was filed for probate on Saturday, appoints Henry C. Lawrence and Winston H. Hagen executors and trustees. To the Professional Woman's League she leaves all her books relating to the drama and a legacy of $250. The rest of the estate is divided among her relatives and friends, her colored servant being comfortably provided for. The total value of the property was not stated in the documents filed.

W. G. Stewart has been elected to the Lambs' Club, and is now the lambkin of that organization.

Robert E. Graham and Carolyn Cook, both of the Della Fox company, were remarried at Washington Oct. 26 by the Rev. Father Mackin, of St. Paul's Church.

Mrs. Frances Kingsley mother-in-law of the late Henry E. Abbey, is seriously ill with pneumonia.

Mrs. J. J. Spies has returned from Cleveland, after a pleasant visit with Charlotte Severson.

Perley and Ranken will put Beside the Bonnie Brier Bush on the road, opening about Jan. 1, shortly after the arrival of Ian Maclaren in this country.

Gray, Block and Ranken's A Parlor Match opened in New Orleans last night to a large audience and the promise of a very successful engagement.

Certain thrifty speculators in Chicago issued a large number of forged passes last week to McVicker's Theatre, where Blaney's A Female Drummer is being played. These worthless tickets were sold for seventy-five cents each; and as several hundred of them were presented at the door it is supposed that the forgers cleared a neat sum by their enterprise.

W. G. Smyth, of Smyth and Rice, left yesterday to join his A Misfit Marriage company in Cleveland. The new play is being received most favorably. Certain strengthening changes have been made in the cast, and the play has undergone beneficial revision at the hands of H. A. Du Souchet, its author.

THE STOCK COMPANIES.

News and Gossip of the Organizations in Various Cities.

On Nov. 13 the Woodward Stock company will open an indefinite engagement at the Metropolitan Opera House, Minneapolis, Minn., and upon Nov. 20 at the Metropolitan Opera House, St. Paul, continuing the same policy adopted by Mr. Woodward in Kansas City, Denver and Omaha. The following roster comprises both companies: Frederick Montague, Wilson Enos, Hal Davis, Walter Greene, De Witt Clinton, Frank Sheridan F. H. Livingstone, E. A. Travers, Gus Neville, Charles T. Peckham, Charles Ryan, Alfred Wane, Thomas Seaton, Carl Errison, Allen White, Bertha Creighton, Lettie Allen, Gertrude Berkeley, Inez Macauley, Marie Snowden, Carrie Reynolds, Annie Wallace, Beryl Hope, Louise Ripley, Mae Hyatt, Madge Allison, Alma Right, Irene Carter. The opening specialties will be the Windom Quintette, Bessie Bonehill, and Seeley and West. Woodward and Burgess are the proprietors, O. D. Woodward is manager, and F. H. Livingstone business-manager.

At the Théâtre Français, Montreal, last week the stock company played Davy Crockett to very large houses. The cast included Hallett Thompson, Thomas J. McGrane, Walton Townsend, Harry W. Rich, Drew A. Morton, Richard Sherman, L. C. O'Brien, J. B. Robertson, Ina Read, Fanny Driscoll, Esther Moore, and Charlotte Deane. Mr. Thompson as Crockett was much admired and Miss Charlotte Deane gave an extremely charming portrayal of Eleanor Vaughn. Mr. Thompson will leave the Français on Nov. 5 to join the Bowdoin Square Stock company, Boston. His place at the Français will be filled by Kendall Weston. Mrs. Drew Morton (Dora Norman) has recovered from a long and serious illness. She will be welcomed back to the theatre on Nov. 7, when the company will play The Private Secretary. Nov. 10 is Bishop's College boys' annual theatre night at the Français and a rousing time is expected. This week The Highest Bidder is being played and Morris McHugh, a new member of the company, makes his first appearance.

Here is realism indeed. Robert Cummings' Stock company at the Princess Theatre, Toronto, appeared in Trilby week of Oct. 10. Florence Stone was the beautiful heroine, while Ralph Stuart played the hypnotic Svengali. With such effect did Mr. Stuart exercise his mesmeric powers that at the Thursday night performance Miss Stone became unconscious under the influence of his piercing eyes. She fell to the floor and the curtain was rung down. It was thought at first that she had merely fainted, but she developed symptoms of violent hysteria. A doctor was summoned and after a few minutes Miss Stone was able to continue her performance. She stated to a reporter that the weird power of Mr. Stuart's eyes completely overcame her. She was unable to avoid his glance and felt herself gradually losing all self-control. Mr. Cummings should congratulate himself. Certainly in no previous production of Trilby has such realism been attained.

The company is doing very large business, and Mr. Cummings is arranging another company to open in Ottawa on Nov. 21. A. H. Stuart has been in New York for the past week engaging people. W. S. Drake will paint special scenery for each production.

A. H. Stuart has engaged, through J. J. Spies, the following people for Robert Cummings' Ottawa Stock company: Jessie Bonstelle, Edgar Baum, A. H. Stuart, James McCurdy, Eugene Santley, Irving Chauncey, and Joseph Daly.

St. Louis is very proud of its excellent stock company and proves its appreciation by crowding the Imperial Theatre and encouraging the splendid work of Minnie Seligman, Grace Henderson, Nellete Reed, Mattie Earle, Lawrence Hanley, Edmund Lyons, Frank Losee, Malcolm Williams, Hugh Ford, and the other members of this fine stock company. Frou-Frou is being done this week, to be followed by Carmen.

Darrel Vinton has postponed his starring tour to fill an engagement as leading man of the Grand Opera House Stock company, St. Louis.

The stock company at the Girard Avenue Theatre Philadelphia, presented last week The Late Mr. Brown, adapted by George R. Edeson. It was received with marked approval. Mr. Edeson incorporated a number of bright situations into the comedy. The company gave an excellent performance. Mr. Edeson as Burbage did capital work. Mr. Gilbert Ely as Parcher scored an emphatic hit. Joseph Kilgore as Graysin and Edwin Emery as Merry, and Valerie Bergere, Daisy Lovering, Emma Maddern, and Edwin Middleton gave painstaking performances. Hazel Kirke is this week's bill.

The Little Detective was presented by the Standard Theatre Stock company last week to large business, each member of the company making a distinct hit. Edith Ward as Florence Langton was particularly clever. This company has become very popular with the down town Quaker City theatregoers.

Helen Robertson and Margaret Hatch have been engaged for the Stock company at the Standard Theatre, Philadelphia.

The partnership between Charles L. Durban and John Jermon in the management of the Standard Theatre has been dissolved. Mr. Jermon will be the sole manager of the Standard hereafter. Mr. Durban will continue to manage the Girard Avenue Theatre.

Rubens and Engleman, whose studio in Thirtieth Street has been in high favor among professionals for the past two years, have taken a long lease of the Novelty Theatre in Brooklyn. The contract for renovating and decorating the playhouse calls for $8,000, but just how much more will be expended is not yet certain. A force of men has been at work for the past two weeks, and it is promised that the theatre will be in readiness for opening on Nov. 21. No expense, it is said, will be spared to make this house as attractive, cozy and comfortable as any in Brooklyn. Besides other improvements a new steam and electric plant will be placed in the building. The policy of the management will be the production of modern comedy and comedy-drama by a strictly high-class stock company, which is now being organized.

Oct. 24 marked an important period in the history of the Lyceum Stock company, Baltimore, it being the three hundredth performance of the company. Beautiful souvenirs in the form of aluminum pin trays, bearing the engraved photos of the entire company, were presented to all in attendance. The house was packed and waxed most enthusiastic over the excellent performance of that charming comedy-drama, The Wife. All the favorites were happily cast and ladies were dressed magnificently. Stephen Grattan opened last night as the Chevalier de Vaudrey in The Two Orphans. This was Mr. Grattan's initial performance as leading man of the company.

The Harold Nelson Stock company recently completed a six weeks' engagement at the Grand Theatre, Winnipeg, Manitoba. The last week Romeo and Juliet was presented before large audiences. Mr. Nelson as Romeo and Blanche Crozier as Juliet received high praise for their work. It is a remarkable fact to some people that Richelieu and Romeo and Juliet, as presented by this company, were the most popular in their repertoire. In Richelieu and in Caste Miss Lawrence showed herself an actress of much ability. Marguerite Lorrimer as Cigarette in Under Two Flags gave an original and finished interpretation of this unique character. Miss Crozier's Juliet was worthy of the marked appreciation shown. Mr. Nelson appeared in provincial towns for a week and returned for an indefinite engagement at the Grand Oct. 24, opening in Comedy and Tragedy, The Secret, and A Jolly Night.

The Valentine Stock company, Toledo, O., which now number thirty-six people, will be divided into two sections, one remaining at the Grand Opera House, Toledo, and the other touring the principal cities of Ohio and Indiana. James Doyle will go in advance of the road company. Jennie Dailey made her first appearance with the Valentine company last week and scored a success.

Sarah Truax as Trilby in the Shubert Stock company's production of that play at the Bastable, Syracuse, last week, scored a distinct success, it being the verdict of both press and public that the part had never been played so well before. Mabel Dixey also made a distinct personal hit in the production, a local critic saying that she caught the true Parisian spirit.

The management of the Academy of Music, Milwaukee, announce that the following people have been engaged for the Thannhauser and Hatch Stock company, to reopen that house about Nov. 6: Willis Granger, William Yerrance, Lucius Henderson, Harry Stockbridge, Irving Brooks, Richard Fearl, Donald Bowles, Samuel Lewis, Alberta Gallatin, Nan Mifflin, Mary Davenport, Gertrude Roman, and Meta Brittain. The performances will be given under the personal direction of Edwin Thanhauser and Frank B. Hatch. The company left New York Oct. 27.

The Ralph E. Cummings Stock company presented Men and Women at the Lyceum Theatre, Detroit, on Sunday, returning to Cleveland yesterday. Grace Atwell is the leading woman of this company and not Blanche Douglas, the latter having been engaged specially for Bess Van Buren in The Charity Ball. She also plays with the company again this week in Men and Women. Monte Cristo did excellent business last week. The Silver King is underlined for immediate production.

Mrs. J. L. Seeley (Jennie Kendrick) and her little son have returned from the West after spending fifteen weeks with relatives and friends. While away Mrs. Seeley was the guest of honor at several social functions. Mr. Seeley, who has been a member of the Castle Square Stock company, Boston, for the past year, spent a month at his home in Illinois and accompanied his wife to Boston, where he will continue a member of the stock company.

Amy Lee and W. H. Pascoe have retired from the Park Theatre company, Brooklyn.

Gertrude Cook has been specially engaged for Phyllis Lee in the production of The Charity Ball, by the Columbia Theatre Stock company, Newark.

MATTERS OF FACT.

Among the callers at THE MIRROR office last week was Edward R. Ernst, who has lately returned to town.

Colonel Morton, the energetic lessee and manager of the new Star Theatre, Elizabeth, the handsomest playhouse in the State of New Jersey, is doing a leading business and presenting the most notable musical and dramatic attractions now traveling. Colonel Morton's long career in the business has given him an exceptionally wide experience, and his management is such that his theatre is one of the best one, two or three night stand houses in the country.

Under Sealed Orders played to a very large audience last Thursday at the Grand Opera House, Harrisburg, Pa., and was most favorably received.

James R. Waite reports a promising outlook for the James R. Waite Amusement company, as during the past week he has received many orders for stock, several of the applications being from cities in which the Waite companies have been playing recently. In this respect the results to date have surpassed expectations, as the certificates of stock have only just been made ready for issuance. Albert Mellen, secretary and general manager, is busily engaged at the home office in the Knickerbocker Theatre Building furthering the company's interests.

Charles H. Yale's The Evil Eye is said to be very successful. In Chicago, at McVicker's Theatre, the receipts for two weeks are announced to have been almost $15,000.

John F. Cordray writes that Joseph M. Gaites' farce-comedy, The Air Ship, broke all previous records at Cordray's Theatre, Portland, Ore., on Oct. 23, and that before eight o'clock nearly a thousand persons had been turned away. The piece and company made an emphatic hit.

Mrs. F. Gonzalez, who is again with Marie Wainwright, is making a strong impression with her performance of the character old lady in Shall We Forgive Her, and of Miss Corney in East Lynne, receiving many excellent notices for each impersonation.

A. P. Way, of Curwensville, Pa., is booking the Central Pennsylvania circuit, which comprises six good one-night towns. He offers some desirable open time to first-class attractions.

The tour of Mrs. Pacheco's company having come to a sudden terminus, Brigham Royce, who so ably played the leading roles, finds himself open to negotiate for the rest of season. He may be communicated with in care of this office.

The Cuckoo having been withdrawn from the road, Smyth and Rice have transfered Meta Maynard to A Misfit Marriage to play Viola.

Dan Collyer, the clever comedian with The Marquis of Michigan, will be at liberty Nov. 5, owing to the closing of that attraction's season at the Bijou. Mr. Collyer's work was one of the features of the production.

Three-night stand and repertoire attractions can secure open time at the Globe Theatre, Elmira, N. Y., which is managed by E. L. Johnson. Only good attractions will receive consideration.

Managers can secure the successful plays of the principal authors of Germany through Sydney Rosenfeld, who is authorized to represent them in this country. His address is 1919 Seventh Avenue.

A good company is wanted for Thanksgiving Day at the Music Hall, Milford, Mass.

Leon W. Washburn's big minstrels are now in the ninth week of their present season, the business having been good throughout. Since the advent of the cold weather they have been turning people away repeatedly. Lew Benedict and Sam Horner head a strong company under J. M. Wall's able management.

Mlle. Proto has scored a pronounced success in her novelty toe dance with The Belle of New York company, in London, England.

A well-known melodrama, for many seasons a big money winner, and which still enjoys popular favor, can be bought outright, or the right person can secure half interest of "G. H. H.," the owner, whose entire time is demanded by other interests. He may be addressed care this office.

H. H. Schmidling, who has been very ill the past two weeks, will direct Gay Rhea on her tour of the East next month.

Marion Ballou has resigned from the cast of On the Wabash, and will be at liberty after Nov. 5.

The Winnett Play Bureau has placed Lynwood with the Jessie Harcourt company, and has given the Ruble-Kreyer Stock company the privilege of producing Wife for Wife in Texas.

The Charles King Dramatic company is now touring the South with gratifying results. F. C. Molyneaux joined the company at Anniston, Ala., Oct. 15, as stage-manager. He has in rehearsal The Trial at Midnight, An Egyptian Princess, his own dramatization; The Hunchback, and an original sensational comedy, Hawthorn Villa.

Clara Thropp and her company concluded on Oct. 22 a week of poor business at the New Comedy Theatre, San Francisco, where they were to have presented The Little Hussar last week. But Miss Thropp, who, it is said, had secured a personal loan to release the baggage upon arrival in the city, suddenly left her company, and the members were without resources at last accounts. M. B. Leavitt, who had advanced $500 to Miss Thropp, swore out a warrant for her arrest, but she had left before it could be served.

THE NEW YORK
DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-page, $40; Half page, $80; one page, $140.

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Four-line (display) professional cards, $3 for three months; $5 for six months; $9 for one year.

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Last page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.

The Mirror office is open to receive advertisements every Monday until 7 P. M.

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Largest Dramatic Circulation in the World.

TO CORRESPONDENTS.

Tuesday, Nov. 8 (Election Day), being a holiday, it will be necessary for THE MIRROR to go to press earlier than usual on the number to be published on that day and to bear date Nov. 12. Correspondents will therefore forward their letters at least one day in advance of the usual time of mailing.

TO ADVERTISERS.

Advertisements for THE MIRROR dated Nov. 12 cannot be received later than 10 o'clock A. M. on Saturday, Nov. 5.

THE IRREPRESSIBLE INSTINCT.

THERE is no philosophy in the condemnation by more cultivated minds of the forms of entertainment—if those forms of entertainment be not demoralizing—that appeal to and divert cruder minds. The dramatic instinct lives in the person untaught as it lives in the person of education, and it is fit that each person should be amused in accordance with his appreciation. Mr. ZANGWILL and his cynical and witty kind—a small number of persons, by the way, when all are counted—if they could make drama at all, or if they could control or dictate what the public drama should be, could not possibly appeal to the vast multitude of intelligences whose likes in the theatre these superior persons hold in contempt; and they very unphilosophically forget that the simpler intelligence has its right to amusement that it can appreciate as well as the higher intelligence has its right to entertainment of the sort it craves.

One of the "points" scored by Mr. ZANGWILL in his lecture on "Drama as a Fine Art" was made at the expense of his cook—or perhaps it was his laundress—whose wild enthusiasm in the theatre over the spectacle of a fire engine or any other mechanical device common to the street was wittily wondered at by him. And yet in satirizing this illustration of the pleasure ordinary persons take in seeing familiar things in unaccustomed places the lecturer narrowly ignored a very human token of dramatic satisfaction. Clever as Mr. ZANGWILL himself is, and contemptuously as he refers to such a vulgar weakness, as he might term it, there is no doubt that he would fall a victim to something really akin to the matters that excite his cook in the theatre. He himself undoubtedly would on the street lift his eyes curiously to look at a horse on a roof, or crane his neck to wonder at an ostrich drawing a hansom cab, the one being nothing but a familiar animal in an unaccustomed place and the other nothing but an ordinary vehicle with unusual motive power. Not that it is intended here to claim that matters of realism interjected into a play are proper. A realistic device that logically relates to the action of a play is legitimate in that play, and the deliberate lugging in of a device that has no relation to the story is as plainly illegitimate. But with all this aside, Mr. ZANGWILL's text, "Drama as a Fine Art," touches but one side of the subject of the drama. He ignores the fact that there is art even in melodrama, and that the drama has a mission to perform for plain and simple minds as well as for minds complex and subtle.

The incidents of every-day life discover dramatic impulses of the multitude that suggest to the dramatist possibilities for their satisfaction in the theatre; and happenings essentially natural and human that relate to the theatre, yet that a ZANGWILL would laugh at, seriously concern many of the greater theatre public. For instance, in San Francisco the other day a soldier spectator in a theatre became so incensed at the conduct of a simulated Spanish villain in a melodrama that he made a dash for the stage to wreak vengeance for what in the excitement of the moment he thought was really an act of villainy. And we all hear the hisses that greet arch-wickedness and the demonstrations that approve virtue and heroism as these things are represented on the stage. Dramatic satisfactions like these are not for a ZANGWILL, or, for that matter, they are not for thousands of analytical and metaphysical minds. But they are for the millions who are neither metaphysical nor analytical—the millions who do not inhibit their emotions—and there will always be such millions for whose unalloyed pleasure the theatre, with its commoner mechanism, will always exist.

WILL THE LESSON BE HEEDED?

THE experience of a young woman, the daughter of a well-known evangelist, who adopted the stage the other day evidently because she thought that the facts that she was the daughter of an evangelist and that she had won newspaper notoriety as a result of several divorces would give her success in the theatre, ought to be read and pondered by other women, young and middle-aged, who in similar circumstances turn to the stage as a *dernier resort*.

This particular case is very interesting, if the facts published about it are trustworthy. The preliminary newspaper matter printed about the young woman—"press work," in fact—was misleading—and there may have been method in that—as to the number of divorces that the young woman had figured in. It also recited the alleged fact that her reverend father—who himself had not been averse to sensational publications on his own behalf—not only approved of the condescension of his daughter in taking up "acting," but expressed the belief that she would assist in that operation in which amateurs and persons *passé* as to other vocations are steadily engaged—to wit, "the elevation of the stage"—an operation steadily unsuccessful, no doubt, because those engaged in it are not expert at it. The young woman in question began her task by wearing tights in a piece of which tights are the feature, and though able, it is said, to fill that part of her purpose, failed utterly in the less essential matter of acting and reading her lines, and was dismissed from the company whose management had sought to profit from her notoriety and her paternal name.

AS THE MIRROR has frequently remarked, there is no place on the stage for such persons. Occasionally such persons, by illegitimate means, gain a momentary foothold in the theatre, but sooner or later they are apt to strike their respective levels outside of the theatre. As a rule, they are known but for a season. This young woman has been known for even a shorter time, and the end marks a fit punishment for her presumption.

MANAGERIAL dignity is a queer quantity these days. A prominent theatrical enterpriser of this town recently stood up at the rear of the balcony seats in a theatre in which he was "presenting" an Englished French farce and led the applause by thumping on the floor with a walking stick. A few days later he indorsed the piece as "the funniest and most novel" he had ever "presented." A reputable dealer in such prosaic commodities as boots, shoes and rubbers would show greater modesty than this in merchanting his wares, while an art dealer of any sort would be read out of all artistic company if guilty of such egotistic ostentation.

THE dramatic writer on the *Herald* who last week wrote that "Greek tragedies are almost as rare on the stage nowadays as those of WILLIAM SHAKESPEARE" ought to be promoted to the marine or football department of that magazine of "information."

IT is said that Queen WILHELMINA of Holland, one of the most interesting of the personages of Europe, is a clever amateur actress and a devoted lover of the theatre. This being so, she ought for it to be the better Queen.

PERSONAL.

LE MOYNE.—Mrs. Sarah Cowell Le Moyne may play in the American production of The Great Ruby, the role originated at Drury Lane by Mrs. John Wood.

DALY.—Augustin Daly left the manuscript of his version of Cyrano de Bergerac in a Brookly "L" train last week, but it was found and returned by a conscientious citizen.

LORD.—Helen Lord was severely shaken up last Wednesday by the overturning of a cab in which she was riding to the Casino. She fainted and was unable to appear until the second act of The Belle of New York.

SCALCHI.—Sofia Scalchi and her husband, Count Lolli, have been divorced in Italy.

BARRIE.—J. M. Barrie's new play, Two Kinds of Women, may be seen here at special matinees to be given after the holidays.

ALLEN.—Viola Allen and her company will play The Christian on Thursday morning before a specially invited audience of clergymen.

POWER.—Announcement has been made of the recent marriage of Tyrone Power and Edith Crane, in Philadelphia.

CAINE.—Hall Caine, before returning to England, will give a few entertainments under management of Major J. B. Pond.

WILKINS.—Brady Wilkins, one of the ablest dramatic writers in Pittsburg, has resigned from the *Pittsburg Press* to devote his time to special magazine work.

DREW.—Mrs. John Drew and Mrs. Henry Miller will spend the Winter in Dresden, where their children are at school.

SCHOEFFEL.—Mr. and Mrs. John Schoeffel (Agnes Booth) gave a reception last Thursday to open their town house in Brookline, Mass.

KERKER.—Gustave Kerker is delighted with London, where, it is said, the music halls pay royalties for playing his melodies.

MERITO.—Ada Merito, of the Royal Theatre, Wiesbaden, will make her American debut at the Irving Place Theatre in this city on Nov. 9, in Schiller's Kabale und Liebe.

HARE.—John Hare has revived successfully in England the comedy. Ours, again impersonating the Russian Prince, Perovsky, which character he originated some thirty-two years ago.

THRANE.—Victor Thrane and Lotta L. Lacey were married last Wednesday at Grand Rapids, Mich. They will accompany Ysaye and Gerardy upon the globe-encircling concert tour arranged by Mr. Thrane.

NETHERSOLE.—Olga Nethersole will produce a new play by Max O'Rell during her tour in this country.

VERDI.—Giuseppe Verdi is at work upon two new operas, King Lear and Nero. He is now eighty-five years old.

SMITH.—Mrs. Reeves Smith, mother of H. Reeves Smith, now playing in A Brace of Partridges, died at Seaford, Sussex, England, on Oct. 16.

ZANGWILL.—Israel Zangwill is said to be at work upon a new book, to be entitled "Studies in the States." It will embody his views of the theatre in this country.

HANLEY.—Lawrence Hanley is ill with pneumonia in St. Louis.

GADSKI.—Johanna Gadski recently accomplished the unusual task of learning three heavy grand opera roles in Italian—a language with which she is not familiar—in ten weeks' time. The attacks made upon Frau Gadski lately by an American musical paper have only served to increase her popularity with her audiences on this side. She will alternate with Melba during the grand opera season beginning in Philadelphia on Dec. 1.

CALVE.—Owing to a slight ailment Madame Calvé has decided not to sing in America this season. She will probably spend the Winter in the South of France.

MCINTOSH.—Burr McIntosh in A War Correspondent will dedicate the new Bijou Theatre, Jersey City, N. J., on Nov. 14.

IRVING.—A dispatch from London says that Sir Henry Irving is still very ill. He has been confined to his bed at Glasgow for over two weeks.

ALDRICH.—Louis Aldrich went West yesterday as the guest of Frank W. Sanger on the special train that conveys the Metropolitan Opera company to Chicago. Mr. Aldrich will visit the mineral springs at West Baden, Ind., and incidentally will work for the Actors' Fund in Chicago during his sojourn in that city.

LACKAYE.—Wilton Lackaye will star again this season in Charles O'Malley, in which he won exceptional praise when he produced it late last season.

A DANGEROUS MAID.

Under this attractive title Sydney Rosenfeld will produce at the Casino on Nov. 10 his adaptation of the musical play which he secured during his recent visit to Vienna. Unlike many of the recent Casino pieces this one, while sacrificing none of the pictorial and humorous qualities that the audiences of this theatre look for, will present a consistent and strongly dramatic story. Mr. Rosenfeld has spread himself on the lyrics of the play. One of the characters, an elderly "man about town," describes himself in the following felicitous verses:

I'm a patron of the Drama.
Patron, yes, and patronizer.
To the struggling Art I am a
Fervent friend and fond adviser.
For the playhouse is my hobby,
There I linger, there I dally;
I'm a fixture in the lobby,
I adore the ballet.

I encourage true ambition
From a sort of middle distance,
Artists craving recognition
Come to me and get assistance.
Artists—that is, strictly speaking,
Artists of the gentler gender—
Roads to fame are daily seeking
By the help I render.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

CHARLES SHANNON, New York city: Write to Dick and Fitzgerald, Ann Street, New York city.

H. I. KELLER, Newark, N. J.: James A. Herne is the author of The Hearthstone.

ROBERT F. CARROL, Providence, R. I.: Maxime Boucheron wrote the libretto of Miss Helyett.

FREDERICK ALLISON, Richmond, Va.: After the Ball was adapted by J. W. Herbert from a French comedy.

F. R. O., Louisville, Ky.: Olga Nethersole first appeared in this country in The Transgressor at Palmer's on Oct. 15, 1894.

H. M. R., Milwaukee, Wis.: Leonard Grover used the title of My Son-in-law for a play that was produced twelve years ago.

L. B. K., Detroit, Mich.: The revival of The Merry Wives of Windsor you probably refer to was played at Daly's Theatre in 1886.

GEORGE P. HARRISON, Providence, R. I.: Les Surprises du Divorce was played at Palmer's on Oct. 12, 1888, by the Coquelin-Hading company.

C. C. W., Orange, N. J.: The John Street Theatre was first opened on Dec. 7, 1767, but closed the month following.

C. B. LYNCH, Richmond, Va.: Dorothy Morton is starring this season. Watch the "Dates Ahead" column.

BLANCHE HOLT, New York city: Communicate with Rudolph Aronson, care of the Bijou Theatre, New York city.

READER, Fond du Lac, Wis.: Lillian Russell played the title-role in the original production of Polly.

T. M. B., Helena, Mont.: There was an English actress by the name of Fanny Josephs, who died at Margate on June 17, 1890.

HENRY T. DUNBAR, Philadelphia, Pa.: Modjeska first appeared in Odette at Booth's Theatre, New York city, season 1883-84.

JAMES N. MILFORD, San Francisco, Cal.: Margaret Mather was starring in Cymbeline at the time of her death.

H. G. FOOTE, Bridgeport, Conn.: James K. Hackett played Rudolph in The Prisoner of Zenda when the play was revived at the Lyceum Theatre, New York city, on Feb. 9, 1896.

W. W. WALLACE, Chicago, Ill.: No, the Christmas MIRROR is not sent free to subscribers, as it is an extra number and not a regular weekly issue.

J. N. L., Milwaukee, Wis.: Le Pont de Soupirs is one of Offenbach's operas. Write to M. Witmark and Sons, 8 West Twenty-ninth Street, New York city.

T. S. P., St. Louis, Mo.: Yes, your friend's statement is correct. Thomas W. Keene was seized with a paralytic stroke twelve years before his death.

R. R. HILL, Canandaigua, N. Y.: 1. The obituary of Caroline Miskel Hoyt was published in THE MIRROR dated Oct. 8. Her picture appeared in the issue of Oct. 15. 2. Write to Brentano's, Union Square, New York city.

D. L. SMITH, Chicago, Ill.: Lady Bountiful was originally produced in London on March 7, 1891. In this country it was simultaneously produced in Boston and New York city on Nov. 16, 1891.

JOURNALIST, New York city: No; it was not the first play of J. I. C. Clarke that was ever produced. He wrote an Irish drama called Robert Emmet that was brought out at the Academy of Music in Philadelphia on March 2, 1889.

SUBSCRIBER, New York city: Grace Kimball played Princess Flavia in the original production of The Prisoner of Zenda at the Lyceum Theatre on Sept. 4, 1895, when E. H. Sothern appeared as Rudolph. She never played Flavia to the Rudolph of the actor you mention.

O. W. H., En route: The play you refer to was published in France previously to its publication in this country. In order to secure protection under the international copyright law the publication should have been simultaneous in both countries. Hence the owners forfeited their American rights.

JAMES LOWERRE, New York city: The cast of Pique in the Fifth Avenue Theatre production was as follows: Matthew Standish, Charles Fisher; Captain Arthur Standish, D. H. Harkins; Dr. Gossitt, John Brougham; Mr. Raymond Lessing, Maurice Barrymore; Sammy Dymple, James Lewis; Thorsby Gyll, John Drew; Ragmoney Jim, Frank Hardenberg; Padder, William Davidge; Picker Bob, C. Rockwell; Rattlin, W. Beekman; Captain Speers, I. L. Daveau; Mabel Renfrew, Fanny Davenport; Lucille Renfrew, Emily Rigl; Mary Standish, Jeffreys Lewis; Aunt Dorothy, Mrs. G. H. Gilbert; Raitch, Sydney Cowell; Mother Thames, Kate Holland; Sylvie, Lizzie Griffith; and Little Arthur, Belle Wharton.

A. WARD, Batavia, N. Y.: 1. Commissioner Scott has ruled that every traveling company must pay a tax of $10 in each State and Territory in which it appears for the year beginning July 1, 1898, or a proportionate part of $10 for the period beginning in any subsequent month; but the proprietor of a traveling company is not required to pay any tax where he plays exclusively in cities of over 25,000 inhabitants, because the theatres in such cities are each required to pay a tax of $100 annually. 2. A manager may send in advance to the collector of a district in any particular State where his company is to appear a form duly filled in and signed setting forth the month and date of appearance, and upon payment of the requisite war tax the local collector will issue the necessary stamp.

THE USHER.

Charles Klein has just performed a remarkable feat in play writing—one that very nearly breaks the record for rapid work.

On Oct. 1 he was summoned to Toronto by a telegram from Sol Smith Russell, who wanted a new play and wanted it in a hurry. Mr. Klein roughly sketched out an idea, which the actor approved.

The playwright returned to New York, and three days later began work. As each act was finished it was sent to Mr. Russell and read to his company. Last Saturday—or twenty-five days after the dramatist started in—the play was completed.

The title selected is The Honorable John Grigsby. The piece is now in rehearsal, and the first performance will be given by Mr. Russell in Philadelphia on Nov. 21, just seven weeks after the comedy was first discussed by the playwright and the star. The name part, which Mr. Russell will play, is a man whose interests are divided between love and law, and the comedian is said to be pleased highly with the character and the entire play.

Boucicault wrote The Colleen Bawn, I believe, inside of two weeks; but that was virtually a dramatization, whereas The Honorable John Grigsby is an original piece of work.

Edward S. Willard writes me from England on Oct. 22: "I am just starting for the South of France and Italy. I may get as far as Egypt."

Mr. Mansfield vigorously denies the newspaper report that he was knocked down by a rebellious cloak-room boy at the Garden Theatre last Friday night.

He explained yesterday that such an assault could not have taken place because "when I leave the Garden Theatre Messrs. Palmer, Dillon, and Bailey invariably accompany me, and I am well guarded against unforeseen attacks."

So it appears that Mr. Mansfield, always fertile in new ideas, has introduced the bodyguard as a feature of the up-to-date stellar outfit. Are the Three Guardsmen armed with revolvers, canes, and stilletoes, or only with olive oil and moral suasion?

Persons that buy advertising tickets from scalpers deserve no sympathy when the fraud is detected and they find themselves turned down at the theatre.

Seats issued for store-window display privileges and complimentary passes are sold constantly by the multitude of scalpers that mingle this traffic with their regular business.

The lithograph and free pass system in this city is rotten to the core, and managers would find it to their profit and advantage to place rigorous restrictions upon its operations.

On Sunday a man who bought Herald Square seats from a Broadway cigar dealer, that were subsequently repudiated at the theatre, sought to arrest the scalper on the ground that he had been swindled. The patrons of these places are engaged in swindling managers out of a part of their nightly receipts.

There are to be several benefits this month in New York; but there will be none so deserving of the assistance of the profession and the patronage of the public as that for the Actors' Fund, which is set down for Thursday afternoon, Nov. 10, at the Broadway Theatre.

On account of Charles Hoyt's recent bereavement William A. Brady is acting as chairman of the Benefit Committee, and he and his associates are working hard to provide a strong bill. The list of attractions is not yet complete, but an idea of the quality of the entertainment to be offered may be gathered from the fact that Joseph Jefferson, Richard Mansfield, and Francis Wilson have volunteered. Mr. Jefferson will probably present Lend Me Five Shillings; Mr. Wilson and his company will give the first act of The Little Corporal, and an act from Topsy Turvy and the Hotel Cecil scene from Sporting Life are also to be given. Others that have offered their services include Richard Mansfield, Marie Dressler, Dan Daly, and Edwin Foy.

It is expected confidently that this benefit will be a record breaker in point of receipts.

Severe as had been the strictures upon The Conquerers in other cities they did not approach in violence the censure bestowed upon that play last week by the press in conservative Philadelphia.

The custom of tagging on an "among those present" list after a criticism of a first performance is happily confined now to one newspaper and one manager in this city.

The usual practice is for the manager to hire a "society" reporter for a modest sum to stand at the door and jot down the names to be sent to the newspaper later. Unfortunately these scribes frequently know as little of social personages as the manager himself, and the *olla podrida* that results is distinctly funny.

Of course the scheme is nothing more nor less than a manifestation of cheap and nasty snobism. But it has the ill effect, also, of keeping many well-known persons away from the theatre on first-nights in order to avoid having their theatregoing vulgarly chronicled and their names placed in juxtaposition with the rag, tag and bobtail of the race track and Tenderloin friends and guests of the management.

James O'Neill has received an offer from the Liebler Company to play John Storm in The Christian next season in territory that will not be included in Miss Allen's route.

Mr. O'Neill has declined the proposal, but it is likely that he may accept another to play in a magnificent revival of Monte Cristo in this city.

At the last annual meeting of the Actors' Fund a resolution was passed calling for a special meeting of the association to consider the founding of an Actors' Fund Home and Sanitarium, and to discuss the advisability of changing the date on which the annual meetings are held. This special assembling of the members will occur on Tuesday, Dec. 20.

There has been a great quantity of data collected by Assistant Secretary Bernard in connection with the sanitarium idea, and the matter will be presented in such form that it can be considered fully and practically.

JOE CAWTHORN.

On the first page of this number of THE MIRROR appears an excellent character picture of Joe Cawthorn, known everywhere as a clever comedian. Mr. Cawthorn is at present a member of the Alice Nielsen Opera company in The Fortune Teller, and has made an emphatic individual success in the character of Boris, a Gipsy musician. He has improved every opportunity that his part offered. Persons who have seen The Fortune Teller more than once have been astonished at the manner in which Mr. Cawthorn has "built up" his part. By his genuinely amusing methods he sets the house laughing with his every line and action, and has established himself as a pronounced Broadway favorite.

Mr. Cawthorn is a native New Yorker. He is thirty years old and has spent twenty-seven years of his life on the stage, having made his professional debut as end man of a band of pickaninny minstrels at Robinson's Hall in this city. Later he was with Haverly's Minstrels, being Mr. Haverly's original "mastodon." After four years with Haverly, Mr. Cawthorn went to Europe in 1876. He remained abroad until 1880, appearing with much success at the principal music halls in Great Britain and on the Continent. After his return to this country he made a successful joint starring tour with his brother Herbert, in The Little Nugget. He was then engaged as principal comedian of Patti Rosa's company. At the conclusion of this engagement he again starred, this time in A Fool for Luck, and increased his already extensive reputation as a light comedian. He next appeared with Corinne, and then was featured with Sadie Martinot in Excelsior, Jr., and made a strong hit everywhere. Last season he played the leading comedy role in Nature at the Academy of Music, and after the close of that production he starred to the Coast in Miss Philadelphia. Mr. Cawthorn had in prospect another starring tour, which he relinquished to accept the engagement with Miss Nielsen.

Mr. Cawthorn, besides being a favorite on the stage, is very popular otherwise, and his friends, both in and out of the profession, are legion.

One of Mr. Cawthorn's accomplishments is his ability as a player of the concertina, of which instrument he is the unrivaled master. In his part in The Fortune Teller he is enabled to use the concertina to some extent, though not enough to show what an artist he is on the instrument.

DEATH OF HELEN FAUCIT.

Helen Faucit (Lady Martin), wife of Sir Theodore Martin, K.C.B., LL.D., widely known for many years as an actress of high rank, died at her home in Wales yesterday, aged seventy-nine years. She was born in 1819, the daughter of a noted actress, and made her debut as Julia in The Hunchback in 1836. She originated many parts that have become celebrated, among them Pauline in The Lady of Lyons, and the heroines in Money, Richelieu, and other noted plays that were new in her period. She won distinction also in many Shakespearean and other classic roles

ALFRED AYRES DEFENDED.

Werner's Magazine for October contains two vigorous letters, one from John Dennis, Jr., and the other from Gertrude McMillan, protesting against a publication in that magazine in September reflecting upon the theories of Alfred Ayres as to elocution. As much of Mr. Ayres' criticism of elocution has appeared in THE MIRROR, the readers of this journal probably have their own ideas as to the pertinency and value of Mr. Ayres' theories. Certain it is, however, that Mr. Ayres' writings on elocution, spiced by examples taken from the mouths of actors and other public persons, have had a reformatory effect.

ADA REHAN AS PORTIA.

The regular season at Daly's Theatre will begin on Nov. 16, when Ada Rehan will be seen for the first time as Portia in The Merchant of Venice. Sidney Herbert will play Shylock; Charles Richman, Bassanio; George Clarke, Antonio; Herbert Gresham, Gratiano; Edwin Varrey, Old Gobbo; Wilfred Clarke, Launcelot; Blanche Bates, Nerissa, and Mabelle Gilmann, Jessica. A Runaway Girl, with a few changes in cast, will be shifted to the Fifth Avenue Theatre, where its one hundredth representation will occur on Nov. 24, when souvenirs will be forthcoming.

Glen Campbell, Pa. New Theatre and five good one-nighters. A. P. Way, Curwensville, Pa.

***Just, Fearless, Independent, Successful*—that summarizes *THE DRAMATIC MIRROR'S* record for its first score of years.**

The 20th Anniversary and Christmas Number will crown fittingly the two decades of this journal's work and prelude another period of useful activity and honorable achievement.

Although the Anniversary Number will not be published until the first of December, its preparation must be completed long before that date. The advertising forms will close soon.

Orders and copy for advertisements should be sent AT ONCE to secure desirable location.

MR. LAWTON ON A PERTINENT SUBJECT.

William H. Lawton, the well-known tenor, holds pronounced views and has firm convictions concerning the methods employed in voice culture in this country, and before he has finished with this subject he is likely to enlighten the public considerably and to strike fear among many of the so-called teachers and professors of this specialty. Mr. Lawton talked interestingly with a MIRROR representative yesterday.

"In a recent conversation between a number of musical people," said he, "it was the consensus of opinion that there are more students studying voice culture in New York than any other city in the world. It is also the usual expression of the singing instructor that 'my student Mr. So-and-So, or Miss So-and-So, as the case may be, having studied with me for several years, is about to leave for Europe to complete education with Mr. So-and-So.' Now a careful inquiry into that question can have but one result—namely, that if there was ever a time when the best and most conscientious teacher was needed it is at the very beginning of the student's studies, for we know a good method which is necessary in all sciences is more especially necessary in music, and time spent in fixing the voice is time eventually gained for the acquirement of singing with words.

"It is also generally understod in this city by the musical profession—teachers and singers—that upon the arrival of the American student in Europe, particularly in London, his education is not accepted, as many have found out to their sorrow.

"The secret of this sad and distressing condition is principally a lack of the knowledge of the principles of voice—production upon the breath—by the singing teachers in New York. The weekly musical papers are principally the channel through which the teacher gets his pupils, and whoever has the best voice is considered the best instructor, so the proprietor of one of these papers says. As the majority of the musical journals in New York are confined to a somewhat small circulation they must be conducted on a strictly money basis, and consequently no space is allowed to the cause of art. The only inference that can be drawn as to the present musical condition in this city is that the teacher who contributes the most to the financial end of the paper must be the greatest instructor, and the singer who advertises the most is the greatest singer.

"In the *Musical America* of Saturday, Oct. 22, there is an editorial by Mr. Freund, in which he says: 'Twenty years ago, having been told by those I considered expert that I had a good singing voice, I studied for four years, meekly and patiently, under the best teachers I could get, with the ambition of becoming an operatic singer. I gave up the idea when I found that I had learned to sing so well that I could no longer talk above a whisper. While, in my very despair, I made light of my trouble, I was left in a deep rooted sense of the wrong that had been done me by the charalatans and quacks who pose as vocal teachers, and I promised myself that at every good opportunity I would call public attention to the outrages that are persistently being practiced on the innocent students by the many frauds and impostors who pose before the community as vocal teachers, voice culturists, voice builders, each, of course, with his own infallible method. The great majority of so-called voice teachers are miserable quacks whose every claim is fraudulent. Ninety per cent. of these people strain the voice to such an extent that not only is the hope of their misguided pupils wrecked but the speaking voice is left with a hoarseness that disfigures its owner for his life.'

"The Farinelli Society, of New York, which is being organized for the purpose of establishing the authoritative standard of 'the art of singing upon the breath,' has requested me, in a course of three free lectures, at Hardman Hall, on Tuesdays, Nov. 15, 22, and 29, at 3 P.M., to expound the principles, as founded by Farinelli, and practiced and taught by Pacchiarotti, Velluti, Cerescentini, Caffarello, and Lamperti, and many others. It will also be arranged if possible to have Mr. Jean and Edouard de Reszke attend the lectures, as they are both singers of this school. Previously to the lecture I shall deliver a short address on the present condition of the singing profession in New York."

A CONTEMPTIBLE SCHEME.

The two meanest men brought to light by the dredges of the police last week are Charles H. Randolph and John Doyle, who have been managing an alleged theatrical agency at 237 East Twenty-seventh Street. On Monday last nearly one hundred young women called at their office in response to an advertisement for chorous singers and ballet dancers, and from each applicant the "agents" collected $3 "as a deposit for the safe keeping of a costume," and in return promised an immediate engagement. Luckily, two detectives discovered the profitable business venture of Randolph and Doyle before the day was over and, finding that it was an absolute swindle, put a sudden end to the disgraceful enterprise. On Wednesday the pair were taken before the Yorkville Police Court and Magistrate Meade held them in $500 bail each for trial.

THE METROPOLITAN OPERA COMPANY.

The *Augusta Victoria*, which arrived at this port on Saturday, brought to New York the greatest number of musical celebrities ever gathered together on one ship. It is said that Maurice Grau has practically moved the musical centre of the world from Europe to America at one stroke. Among the great vocalists who arrived with him are Madame Eames-Story, Madame Sembrich, Edouard de Reszke, Pol Plançon, M. Van Dyck, M. Salazza, Madame Schumann-Heink, Susanne Adams and Herr Schalk. The company proceeded Westward yesterday on a special train.

DEATH OF AN OLD ACTRESS.

Mrs. Jane English, a player well known to a past generation, died on Monday, Oct. 24, at the Forrest Home in Philadelphia. For nearly a quarter of a century Mrs. English lived in retirement—the last seventeen years of her life having been passed at the Forrest Home, in the city of her birth. Her name and fame have consequently been well-nigh forgotten, but a glance at the annals of the stage gives ample proof of the high place she held in public esteem some three score years ago. Her first appearance was at Brougham and Bland's Boston Adelphi Theatre about 1846. Shortly afterward she became a member of the National Theatre Stock company, and was very prominent in Boston theatrical life for a number of years.

JANE ENGLISH.

On Feb. 9, 1863, Mrs. English opened the New Tremont Theatre in that city, under her own management, and began a series of dramatic and pantomimic productions. The venture proved unsuccessful, however, and after a very brief experience in the managerial pose Mrs. English gave up the lease. Subsequently she engaged in various other enterprises of a similar character but failed in them all. As an actress she was far more fortunate, holding important positions in stock companies in New York, Boston, Philadelphia, and Baltimore.

While very young she married Mr. Western. Lucille and Helen Western, who rose to prominence on the stage, were their daughters. The latter was the wife of James A. Herne. Both have been dead for some time and are buried side by side at Mt. Auburn.

After the death of her first husband the actress married William B. English, a theatrical manager, with whom she toured through the Eastern States for several seasons. It is not known that any near relatives survive her, but her many friends among the old members of the profession will sincerely mourn her passing.

SAID TO THE MIRROR.

CHARLES A. MASON: "Let me contradict the rumors in Western newspapers about Joe Kelly's illness. They have even had him dead in Kansas City. Mr. Kelly has been ill, and has rested for five weeks, but he has rejoined the company, and Kelly and Mason are enjoying excellent business."

L. GOLDSMITH, JR.: "During the past five years I have been a continuous advertiser in your valuable paper. The result has been that I have established a large mail order department. I have received orders from all parts of the world, which proves that your paper reaches the profession everywhere. Duplicate orders that I have received during the past two years also prove that my trunks are reliable and the kind that baffle the baggage-smashers."

ULY S. HILL: "I wish to correct the statement that the Bubb Comedy company stranded in Paterson, N. J. The company closed there. I paid all bills, sent the members to their homes, and did not remain in Paterson, unable to get away, as reported."

O. C. JOHNSTON: "Announcement has been made that I am a member of the Melville-Tucker company, and that they are using the plays Across the Trail, Overland, and Swamp Angels, which are mine. I am not with the company mentioned, and the plays are my property."

C. H. TRUESDELL: "Kindly deny the statement that Anna Barclay and C. H. Truesdell are with When London Sleeps. We were with that company last season, but Miss Barclay is now with Davis and Keogh's forces and I am leading with Waite's Stock company. If our names are used this season it is without consent."

STELLA MAYHEW: "Your Toledo correspondent recently credited me with playing Topsy with Martin's Uncle Tom's Cabin company. I am, in fact, with E. D. Stair's On the Suwanee River company, playing Aunt Lindy."

LAURA ALBERTA: "Kindly make it known through the columns of THE MIRROR that my retirement from The Dawn of Freedom company was for good and sufficient reasons and upon my own motion."

HARRISON J. WOLFE: "Kindly say that Helen Baird is not a member of my Lost Paradise company, nor has she been at any time."

CHARLES E. BLANEY: "During the season of 1891 several parties leased my A Railroad Ticket comedy and made a contract for paper with a now defunct firm in Chicago, but did not use it. The success of A Female Drummer at McVicker's Theatre, Chicago, caused cheap lawyers to try and hold me up for some of it, but the scheme did not work."

WAGENHALS AND KEMPER: "We have noted THE MIRROR'S comments regarding productions of legitimate plays. If the money we have expended for scenery and costumes were put into one production, that production would equal anything seen in Broadway in ten years. We carry two carloads of scenery for nine plays, and we try to give an atmosphere to each. If we could give complete productions for all we would need five carloads of scenery."

GEORGE A. CLARKE: "O'Hooligan's Wedding has not disbanded for reorganization, as has been reported, but is filling all contracts, and intends to continue doing so throughout the season."

EDWARD A. BRADEN: "Yes, I am in a happy frame of mind—could not be otherwise. Business? Why, you never saw anything like it in the annals of farce-comedy. I have been connected with many first-class attractions and many that have done big business, but the Rays in A Hot Old Time break the record. Their business was immense last season, but I dare say is a hundred per cent. better this season. Every night we have turned people away, and even given extra matinees to accommodate the crowds. My fingers are sore from counting money. I didn't know there was so much money in the country, but I have seen it this season."

CURRENT AMUSEMENTS.

Week Ending November 5.

New York.

METROPOLIS (Third ave. and 142d St.), A SPRING CHICKEN.
OLYMPIC (Third Ave. bet. 129th and 130th Sts.), THE MERRY MAIDENS.
HARLEM OPERA HOUSE (125th St. nr. Seventh Av.), YANKEE DOODLE DANDY.
HARLEM MUSIC HALL (125th St. nr. Seventh Av.), VAUDEVILLE.
COLUMBUS (125th St. nr. Lexington Ave.), IN SPITE OF ALL.
PLEASURE PALACE (58th St. bet. Lex. and Third Aves.), CONTINUOUS VAUDEVILLE—1:30 to 11:00.
CARNEGIE HALL (Seventh Ave. and 57th St.), ROSENTHAL CONCERTS—Tuesday Afternoon, Nov. 1.
OLYMPIA (Broadway and 45th St.), Closed.
LYRIC (Broadway and 44th St.), Closed.
AMERICAN (Eighth Ave., 42d and 41st Sts.), ROMEO AND JULIET.
MURRAY HILL (Lexington Ave. and 41st St.), CONFUSION.
BROADWAY (Broadway and 41st St.), FRANCIS WILSON IN THE LITTLE CORPORAL—43 to 49 Times.
EMPIRE (Broadway and 40th St.), JOHN DREW IN THE LIARS—40 to 47 Times.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), Closed.
THE CASINO (Broadway and 39th St.), THE BELLE OF NEW YORK—2d Week.
KNICKERBOCKER (Broadway and 38th St.), VIOLA ALLEN IN THE CHRISTIAN—28 to 33 Times.
HERALD SQUARE (Broadway and 35th St.), HOTEL TOPSY TURVY—34 to 41 Times.
GARRICK (35th St. East of Sixth Ave.), ANNIE RUSSELL IN CATHERINE—8 to 15 Times.
KOSTER & BIAL'S (145-149 West 34th St.), VAUDEVILLE.
MANHATTAN (1285-1287 Broadway), THE TURTLE, 67 to 74 Times.
THIRD AVENUE (Third Ave. and 31st St.), CYRANO DE BERGERAC AND VAUDEVILLE.
BIJOU (1239 Broadway), SAM BERNARD IN THE MARQUIS OF MICHIGAN—46 to 53 Times.
WALLACK'S (Broadway and 30th St.), JULIA ARTHUR IN A LADY OF QUALITY—Revival—1 to 8 Times.
DALY'S (Broadway and 30th St.), THE RUNAWAY GIRL—77 to 84 Times.
WEBER & FIELDS' (Broadway and 29th St.), HURLY-BURLY—61 to 68 Times.
SAM T. JACK'S (Broadway and 29th St.), BURLESQUE.
FIFTH AVENUE (Broadway and 28th St.) JOSEPH JEFFERSON IN THE RIVALS—22 to 28 Times.
THE GARDEN (Madison Ave. and 27th St.), RICHARD MANSFIELD IN CYRANO DE BERGERAC—29 to 35 Times.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 27th Sts.), THE FOOD SHOW.
MINER'S (312-314 Eighth Ave.), SAM DEVERE'S COMPANY.
MADISON SQUARE (24th St. nr. Broadway), ON AND OFF—15 to 21 Times.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), E. H. SOTHERN IN A COLONIAL GIRL—1 to 8 Times.
EDEN MUSEE (West 23d St. nr. Sixth Ave.), FIGURES IN WAX—CONCERTS AND VAUDEVILLE.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), TEMPEST TOSSED.
PROCTOR'S (23d St. bet. Sixth and Seventh Aves.), CONTINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
IRVING PLACE (Southwest cor. 15th St), CIRCUS PEOPLE.
FOURTEENTH ST. (14th St. nr. Sixth Ave.), CHAUNCEY OLCOTT IN SWEET INNISCARRA.
KEITH'S (East 14th St. nr. Broadway), CONTINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), SPORTING LIFE—41 to 48 Times.
TONY PASTOR'S (Tammany Building, 14th St.), CONTINUOUS VAUDEVILLE—12:30 to 11:00 P. M.
DEWEY (126-132 East 14th St.), ISHAM'S OCTOROONS.
STAR (Broadway and 13th St.), MARIE WAINWRIGHT IN SHALL WE FORGIVE HER? AND EAST LYNNE.
GERMANIA (147 East 8th St.) A DAY IN MANILA.
LONDON (295-297 Bowery), THE HIGH ROLLERS.
PEOPLE'S (190-200 Bowery), A CELEBRATED CASE.
MINER'S (165-169 Bowery), THE AMERICAN BURLESQUERS.
THALIA (45-48 Bowery), THE HEBREW DRAMA.
WINDSOR (45-47 Bowery), THE HEBREW DRAMA.

Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.), Closed.
PARK (393 Fulton St.), PINK DOMINOES.
HYDE & BEHMAN'S 360-362 Adams St.), VAUDEVILLE.
AMERICAN (Driggs Ave. and South 4th St.), Closed.
GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), ANDREW MACK IN AN IRISH GENTLEMAN.
UNIQUE (194-196 Grand St.), MAY HOWARD'S COMPANY.
THE AMPHION (437-441 Bedford Ave.), MELBOURNE MACDOWELL AND BLANCHE WALSH IN REPERTOIRE.
LYCEUM (Montrose Ave. and Leonard St.), N. S. WOOD IN THE WAIFS OF NEW YORK.
STAR (491-497 Jay St. nr. Fulton St.), WEBER'S PARISIAN WIDOWS.
EMPIRE (101-107 South 6th St.), IRWIN BROTHERS' BURLESQUERS.
COLUMBIA (Washington, Tillary and Adams Sts.), THE LILIPUTIANS IN THE GOLDEN HORSESHOE.
GAYETY (Broadway and Middleton St.), THE RAYS IN A HOT OLD TIME.
BIJOU (Smith and Livingston Sts.), CUMBERLAND '61.
MONTAUK (585-587 Fulton St.), ALICE NIELSEN IN THE FORTUNE TELLER.
MUSIC HALL (Fulton St. and Alabama Ave.), VAUDEVILLE.

AT THE THEATRES.

Lyceum—A Colonial Girl.

Comedy in three acts by Grace Livingston Furniss and Abby Sage Richardson. Produced Oct 31.

Godfrey Remsen	E. H. Sothern
Jack Osborne	Morton Selten
Sir Henry Danvers	C. P. Flockton
Giles	Owen Fawcett
Colonel Carteret	Rowland Buckstone
Captain Antony Lovelace	Arthur R. Lawrence
Captain Beaufort	Marshall Stedman
Lieutenant Kent	Roydon Erlynne
Lieutenant Percy	Norman Parr
Lieutenant Ellis	George E Bryant
Lieutenant Eaton	John J Collins
Sergeant Noakes	Daniel Jarrett
Clark	Brinsley Shaw
Porter	Hugh Brady
Watts	Frank Raymond
Mollie Heddin	Virginia Harned
Lady Sarah Keteltas	Rebecca Warren
Lady Judith Danvers	Eleanor Moretti

At the Lyceum Theatre last evening E. H. Sothern presented a new three-act comedy, A Colonial Girl, by Grace Livingston Furniss and Abby Sage Richardson, originally produced on Aug. 15 in Philadelphia, under the title A Shilling's Worth. The little theatre was filled by earnest admirers of Mr. Sothern, and they gave a cordial reception to the actor and his fellow players.

The story of A Colonial Girl concerns Revolutionary days. A young American, Godfrey Remsen, returns hither after lengthy absence in England, where he went to avoid threatened disgrace, to find himself heir to a fortune and to learn that his sweetheart, Judith, has married Sir Henry Danvers, an English officer in New York. For spite, Godfrey weds an old schoolmate, Mollie Heddin, but Judith, truly loving Godfrey still, jealously tells Mollie that the marriage was one of pique, and brings about an estrangement between husband and wife. Sir Henry Danvers dies and Judith, thus released, endeavors to regain Godfrey's love, while Captain Lovelace, a disreputable English officer, seeks to steal away the heart of Mollie. Judith is repulsed by Godfrey, who has become a spy for the Continental Army, and she, securing a letter from Washington to Godfrey, persuades Mollie to give the condemning epistle to Colonel Carteret, the British commandant. Godfrey hides, but Judith finds him and begs him to fly with her to England, but he makes her confess the truth about the letter transaction. He realizes that he has accused his wife without cause. Lovelace has taken possession of Godfrey's house, to which he entices Mollie, that he may prove, before a boisterous crowd of officers, his ability to win her favor. Godfrey learns of the plan and joins the party, disguised as a British officer, just from England, whom he has waylaid. Mollie realizes too late the snare arranged, but when she is assailed Godfrey discloses himself and, protecting her, plunges into a duel with Lovelace, who is wounded. Godfrey is about to be arrested when an uprising of the Sons of Liberty saves him. Godfrey and Mollie realize that they love each other, and the play ends in their happy reunion.

All this is told in amateurish fashion and in style generally crude, forced and hurried. Things happen with amazing haste, especially in the first act, and the dialogue, for the most part, is better fitted to a book than to a play. The characters are differentiated only in the working of the players, and the goings out and comings in were almost beyond numbering. There were, however, a few random suggestions of dainty comedy, and these, with the duel scene, must have been the features that won Mr. Sothern's favor, for his partiality to stage duelling may not be gainsaid.

Mr. Sothern played Godfrey with all the youthful ferver and romantic charm that make his work always delightful. His earnestness did very much to overcome his few opportunities. And the same may be said of Virginia Harned, who gave a sweet picture of the ingenuous Mollie, managing to work out in many lines a sincerity that they hardly hinted.

Eleanor Moretti offered a capital impersonation of the unpleasing Judith, and did wonders also with her chances. Morton Selten, long associated with heavy roles, came out in a light comedy part, but played it in a heavy way, while Rebecca Warren bravely struggled with a corresponding feminine role. C. P. Flockton, Owen Fawcett, and Rowland Buckstone gave admirable character sketches. Arthur R. Lawrence, was an excellent Lovelace, and Marshall Stedman, Roydon Erlynne, Norman Parr, George E. Bryant, John J. Collins, Daniel Jarrett, Brinsley Shaw, Hugh Brady, and Frank Raymond played lesser roles with skill and commendable zeal.

The ladies wore wonderful gowns of the olden days, and the comedy was mounted beautifully.

Grand—Tempest Tossed.

Melodrama in four acts by Walter Sanford. Produced Oct. 31.

Martin Preston	J. W. Bankson
Tom Preston	Menifee Johnstone
Richard Wentworth	J. M. Sainpolis
Jabez Haggard	Edgar Forrest
Zachary Pegg	John Steppling
Cy Long	Edward Lamb
Jake Smith	W. H. Matthews
Seth Prout	S. T. Lamoine
Nat Jones	C. J. Vincent
Ben Wilson	George Bond
Mary Haggard	Jessie Villars
Nellie Preston	Minnie Victorson
Polly Perkins	Josie Sisson

Walter Sanford's new four-act melodrama, Tempest Tossed, was first shown in New York last evening at the Grand Opera House before a large audience that howled approvingly at the right places and vociferously applauded the telling scenes.

The play goes to show how Richard Wentworth, a moneyed man, loves Nellie, daughter of Martin Preston, a Maine fisherman, and how they are married secretly. Wentworth's money has been bequeathed to him on condition that he shall wed his cousin, Miriam Leigh, so he elects to keep quiet his marriage to Nellie, in spite of her pleadings for an announcement. Wentworth arranges with Jabez Haggard, a dissolute fisherman, to abduct Nellie. All trace of the girl is lost until Miriam Leigh runs down Haggard and by him traces Nellie to Boston. Then Wentworth injures Haggard in a quarrel and contrives to have Nellie's brother, Tom, arrested for the deed, Haggard remaining long unconscious. Tom is exonerated in time to rescue Miriam from a shipwreck, brought about by Wentworth, who blows up a lighthouse. In the end, Haggard regains his senses and reforms sufficiently to bring back Nellie, while Wentworth is suffered to get away with the knowledge that his return would entail a serious penalty.

The performance was very good and the players acquitted themselves with credit. Manifee Johnstone was manly and forceful as the hero, and Jessie Villars was winsome as his fisher-girl sweetheart. J. M. Gainpolis was roundly hissed for his quiet, forceful work as the villain. Josie Sisson made a hit as a pert village maiden. Edgar Forrest did some strong work in the part of Jabez Haggard, the villain's accomplice. J. W. Bankson had a good dialect and played Martin Preston cleverly. The scenery and effects were good, and the production was especially pleasing to the contingent near the ceiling of the house.

Irving Place—People of the Circus.

Comedy in three acts by Franz von Schönthan Produced Oct. 31.

Gräfin Josephine Lehrbach	Wilhelmine Schlütter
Robert	Julius Strobl
Baron Bultara	Franz Kierschner
Landowsky	Gustav v. Seyffertitz
Lilli	Anna Braga
Ada	Kleine Frischer
Frau Rosi Lindenmann	Lina Lothar
Director Patermann	Fritz Hitzigrath
Agent Lehfeld	Julius Ascher
Ein Kellner	Carl Frischer
Liftjunge	Elly Collmer
Polizeilieutenant	Jaques Horwitz
Steinberg	Heinrich Heber
Garderobiere	Ruscha Michaelis
Therarzt	George Le Bret
Ein Manegediener	Jaques Lurian
William	Eugen Hohenwarth
Detroit	Willi Schaff
Fernandez	Marie Reichardt

It was a full house that was present at the first regular performance of the season at the Irving Place Theatre last evening.

The theatre has been renovated and a new curtain of a graceful cupid design has been hung, giving to the interior a light and airy appearance.

The play presented was the three-act comedy by Franz von Schönthan, People of the Circus (Circus Lente), given for the first time in this country. It is in the familiar vein of this playwright, and while the farce-comedy spirit afforded an opportunity for the display of Gustav von Seyffertitz's characteristic acting, it is not exactly the element in which Miss Braga appears to her best advantage. The remaining parts were taken by well-known members of the stock company, whose good work has become familiar to the audiences of the Irving Place. The scene is laid in Berlin at the present time, and has to do with the domestic and professional complications of a family of circus performers. The play will run throughout the week.

Wallack's—A Lady of Quality.

At Wallack's Theatre last evening before a crowded house Julia Arthur opened her second engagement in A Lady of Quality, and renewed the triumph that she achieved last season.

To Miss Arthur's Clorinda Wildairs THE MIRROR gave full and well merited praise a year ago. Since then, if her work has undergone any change, it is shown in the improvement that greater familiarity with the character brings. The portrayal of the odd, diversified nature of Clorinda is indeed a difficult task, but it is not too great for the splendid dramatic attainments that Miss Arthur possesses.

In the principals of Miss Arthur's company this season there are two new faces—W. S. Hart as Sir John Oxon and White Whittlesey as the Duke of Osmond. Mr. Hart was an admirable choice for the role of the handsome, polished, unscrupulous Sir John. In acting, looks and bearing he was entirely satisfactory, and his success was unquestioned. White Whittlesey gave a courtly grace to the Duke of Osmond, and lived up to the requirements of the character in his acting.

The bluff Sir Christopher of Joseph Allen, the dignified clergyman of Robert McWade, and the gossipy society woman of Ethel Knight Mollison, all admirable impersonations, were again more than pleasing, while the other roles were in the same competent hands as before.

The scenery again excited much admiration, the rose garden setting fairly breathing the perfume of the flowers.

American—Romeo and Juliet.

Gounod's Romeo and Juliet was sung at the American Theatre last evening before a large audience. The opera has been frequently heard in New York, sung both in French and Italian, but it is rarely that New Yorkers have had the opportunity of hearing it sung in English. As presented by the Castle Square Opera company last evening the performance proved most enjoyable. The chorus contingent had been well drilled, and the orchestra also gave great satisfaction. The costumes were picturesque, and the scenery was quite elaborate for a popular priced house.

The cast last evening included William Lavin as Romeo, William G. Stewart as Mercutio, Martin Pache as Tybalt, Harry L. Chase as Capulet, Mr. Witherspoon as the Friar, Algernon Ashland as Benvolio, Mr. Knight as Gregorio, Frank Moulan as Paris, Mr. Veron as the Prince, Yvonne de Treville as Juliet, Lizzie Macnichol as the Page, and Miss Palmer as the Nurse. During the week Joseph Sheehan will alternate with Mr. Lavin as Romeo, and Adelaide Norwood and Miss de Treville will alternate in the role of Juliet.

To judge from the enthusiastic reception accorded the principals and the performance generally last evening, it seems evident that Romeo and Juliet will become one of the most popular operas in the repertoire of the Castle Square company.

Third Avenue—Cyrano de Bergerac.

While sharpening one's pencil preparatory to writing a criticism of the Third Avenue Theatre company's performance of Cyrano de Bergerac, the time worn statement that "comparisons are odious" intrudes itself forcibly upon one's mind. To compare this presentation with Richard Mansfield's would be, from one point of view, obviously unfair, yet on the other hand criticism is largely a matter of comparison, and there the critic stands between the devil and the deep sea.

But putting aside, so far as is possible, all preconceived prejudices and ideals, it can be truthfully stated that the performance last night, under Doré Davidson's direction, was careful, sincere and far above the average East Side production. The costuming and mounting had been well looked after. There was nothing incongruous—nothing clap-trap or tawdry in the presentation. It was altogether an honest effort and, therefore, deserves commendation, but the soul of Cyrano was not there. Edward R. Mawson had all the external qualities of the soldier-poet, and he proved himself a good workman, but not the artist absolutely demanded by the part. In the more braggadocio speeches he was admirable; his rendering of the lines introducing the Gascon Cadets was pleasing; his speech and action during the duel in the first act, when he composes the ballade, were above reproach. When he sat down with Roxane in the bake-shop the charm was dispelled, and one realized that there was a player in the guise of Cyrano and not Cyrano himself.

Charles E. Inslee was a handsome Christian de Neuvilette, and the part was within his capabilities. As Compte de Guiche, Charles Leonard Fletcher was satisfactory, and the Ragueneau of Richard Lyle was acceptable. Terese Deagle was a sweet Roxane in appearance, and she played the part neatly. She, as well as the majority of the players, was fortunate in having few pitfalls in her path. Mr. Mawson had pitfalls all about him. He did not tumble into them ridiculously; he carefully walked around them. And perhaps that is the whole secret of the matter. Cyrano lunged away at everything, knocked down every barrier in his path, and leaped over every abyss. Mr. Mawson walked around.

There were twenty-eight characters in the cast, of which quite a number were doubled. The host of troopers, hackeys, pages, court ladies and gentlemen, cooks and poets wore suitable costumes, and formed well balanced pictures. Doré Davidson deserves praise for the really good mounting of the play.

The audience was large and appreciative. It took more kindly to the melodramatic portions of the drama than the purely sentimental. And this should be the cue for those who made the adaptation and for the managers who produce it. No doubt, after two or three performances, the Third Avenue Cyrano will be a different and more satisfactory play—it will be a melodrama, and it may be a good one. Last night the vaudeville specialties were not quite so highly appreciated as heretofore. Perchance even the topmost boy in the gallery realized that there was something *de trop* about a comic acrobatic team when the curtain had just hidden the grief of the man with the great nose.

Star—Shall We Forgive Her.

Marie Wainwright was seen at the Star Theatre last evening in her fine portrayal of Grace Garth in Frank Harvey's powerful melodrama, Shall We Forgive Her? This is Miss Wainwright's second season in the play, and her work has already received notice in these columns. The character calls for much dramatic force and touches of womanly tenderness. These requirements Miss Wainwright is fully qualified to fill, and she was throughout the play convincing and effective.

Manager Jacob Litt has provided an entirely competent supporting company. Gertrude Whitty again made a marked success in the disagreeable part of Joanna, the jealous housekeeper. Franklyn Roberts played Oliver Wesh with much ability and earnestness. James H. Nelson was effective as the despicable Neil Garth, and George W. Deyo, Horace Mitchell, Harry Gibbs, Mrs. F. Gonsalez, and Rose Swain handled other roles with skill.

The drama is one of the best of recent melodramatic offerings. It is somewhat unconventionally absorbing in story, and dramatically very effective. Scenically the production is satisfactory. There was a large audience in attendance last evening, and the play and players received applause *ad libitum*.

Commencing on Thursday, Miss Wainwright will present East Lynne, using a version said to be in many respects an improvement over former dramatizations.

Murray Hill—Confusion.

A very satisfactory performance of Confusion was given last night by the Donnelly Stock company—a performance that showed sincere effort on the part of the players and careful attention to every detail on the part of the stage director.

Hannah May Ingham and Robert Drouet as Rose and Mortimer Mumpleford gave the clear-cut, artistic renditions of the parts which the audience expected of them. E. T. Stetson, who has been a doctor by one name or another for several weeks past, again was very acceptable, this time in the role of Dr. Bartholomew Jones. Rose Beaudet's Lucretia Trickleby is especially worthy of praise.

All of the other parts were well played, the Chistopher Blizzard of Walter Allen being one of the best bits of acting he has yet done with the company, and Sandol Milliken and Dorothy Donnelly being quite as sweet and attractive in last night's play as they have been in all former productions.

People's—A Celebrated Case.

The patrons of the People's Theatre were treated to a far more elaborately mounted and costumed play last evening than they are ordinarily accustomed to. In presenting the old melodrama, A Celebrated Case, the management again gave the people exactly what they want, and the latter showed their appreciation by applauding frequently and with fervor.

Basil West, who played the exacting role of Jean Renaud, gave a performance worthy of especial commendation. Maja Spencer as Madeline was sincere and graceful throughout and, indeed, every member of the company was satisfactory in the part which fell to his or her lot.

As is usual at this theatre, a large audience was on hand to sympathize enthusiastically with the hero, and to condemn, with equal ardor, the villain.

Metropolis—A Spring Chicken.

Edgar Selden's highly successful farce comedy, A Spring Chicken, was presented last evening at the Metropolis Theatre for the first time within trolley-shot of the Rialto. A large audience howled with delight over the genuinely humorous farce, and applauded enthusiastically the numerous interpolated specialties.

A Spring Chicken, it appears from Mr. Selden's notion, is a young man who, having spent his babyhood in an incubator, cherishes the delusion that he is really a chicken. This poultry hallucination manifests itself in violent fits, which overcome the young man whenever mention is made of anything suggesting a barnyard. That is about all the plot, and Sam Collins ably and recklessly impersonated the deluded youth. Then there were Madeline Marshall, "the Dresden doll," who scored a hit, of course; and the lovely Clerise Sisters, who played parts well and musical instruments even better, besides Bernard Dyllyn, and Walter J. Talbot, who sang songs popular and otherwise, along with other clever oneses whose very presence would have assured a pleasant entertainment even without Sam Collins' poultry notions. A Spring Chicken should have a big week in the annexed district.

Columbus—In Spite of All.

The Columbus Stock company, now under the management of Jack H. Kahn, presented last night In Spite of All, Steele Mackaye's adaptation of Sardou's Andrea. Beryl Hope, new to this company, Effie Germon, Violet Rand, and Emmett Corregan gave a careful and satisfactory performance.

At Other Playhouses.

ACADEMY.—Sporting Life has made a prodigious success.

BROADWAY.—Francis Wilson has begun the last fortnight of his enormously successful engagement in The Little Corporal.

BIJOU.—Sam Bernard will close in The Marquis of Michigan on Saturday, May Irwin following next Monday.

CASINO.—The Belle of New York, with Dan Daly, is in for a prosperous revival. A Dangerous Maid will be produced on Nov. 10.

DALY'S.—A Runaway Girl will remain until Nov. 16, Ada Rehan and the stock company following on Nov. 17 in The Merchant of Venice. A Runaway Girl will be shifted to the Fifth Avenue, opening there on Nov. 21.

EMPIRE.—John Drew and The Liars are in their sixth week.

FIFTH AVENUE.—Joseph Jefferson continues The Rivals until Saturday, reviving Rip Van Winkle next week.

FOURTEENTH STREET.—Chauncey Olcott has returned to town for a brief engagement in Sweet Inniscarra.

GARDEN.—Richard Mansfield continues in Cyrano de Bergerac to large audiences.

GARRICK.—This is the second week of Catherine.

GERMANIA.—A Day in Manila amuses large audiences of Germans.

HERALD SQUARE.—Hotel Topsy Turvy is in its fifth week of merriment and melody.

KNICKERBOCKER.—Viola Allen and The Christian are attracting large and interested throngs.

MADISON SQUARE.—On and Off is in its third week.

MANHATTAN.—The Turtle is playing to big business.

P. W. L. AFFAIRS.

Yesterday was Exhibition Day at the Professional Woman's League. The exhibitors were the members of the wardrobe and art departments, who showed many interesting examples of their work. In addition to this the teacher of physical culture gave a talk on that subject, and a musical programme was rendered. Its numbers were two piano solos by Cora Ellis Jacobson; songs by Madame Meysenheimer and Mrs. Harry Kraft, and a French recitation by May Isabel Fisk.

Next Monday will be the November Literary Day at the League.

THE LONDON STAGE.

GAWAIN'S GOSSIP.

The Illness of Sir Henry Irving—Dumas Revivals Rampant—New Theatres Proposed.

(Special Correspondence of The Mirror.)

LONDON, Oct. 22.

The apparently endless alarums and excursions induced by the strange new Three Musketeers craze are, I fear, responsible for quite an alarming revival of the once general gentle art of adaptation. As in the old days, when eager and hungry dramatizers were wont to seize on the novels of Dickens, Ainsworth, Lytton, etc., and pop them on the stage, even before the novels themselves were finished in serial form, so now I find several modern adapters hard at work on all sorts of stories more or less popular. It so happened that, what with my travels around, and what with extra special communications to hand, I have gathered quite a strange batch of samples of Dramatizations While You Wait!

For example, apart from three more threatened versions of The Three Musketeers—one at the Britannia, Hoxton, next Monday; one at the Lyric, Hammersmith, next Monday week, and one in the provinces in the course of a week or two—tidings are to hand of three other stage adaptations from the works of Papa Dumas. These are, respectively, a new version of Monte Cristo to be seen at the Standard, Shoreditch, next Monday, and plays concocted from Le Chevalier D'Harmental and La Dame Monsoreau respectively. Moreover, I have received official and special notification of an adaptation of Scott's "Quentin Durward;" another dramatization of George Eliot's "Adam Bede;" a stage version of J. Adair Fitzgerald's quaint story, "The Fascinating Widow;" a probable adaptation or two from those useful, because always dramatic, novelists, V. Hugo and H. De Balzac; no fewer than three fairy plays adapted from good old Hans Christian Andersen's charming narrative, "The Snow Queen," all intended for Christmas use, and at least one dramatization, by a well-known poetic journalist, of the new Chaucerian narrative, entitled "The Forest Lovers." And—no, I don't think I have any more novel plays (I mean plays from novels) to announce at the moment of mailing. But doubtless the above form quite enough adaptations to go on with. What do you think?

Meanwhile there has been trouble as to the shifting of Lewis Waller's Henry Hamilton version of the aforesaid Three Musketeers to the Globe, where, unless further postponement suddenly supervenes, it is to be seen to-night. When I last mailed you it was understood that H. V. Esmond was to be the D'Artagnan at the Globe, as Waller would (after finishing his tour, next week, with his Musketeer play) have to rejoin Beerbohm Tree in order to play Buckingham to his (T.'s) D'Artagnan.

Last Saturday night, however, a hitch arose, and for some time the Globular folk were searching around the town for any spare D'Artagnans. Early in the week it was arranged that Waller should come to the Globe awhile and that Esmond should take his place on tour *pro tem.* Then suddenly arose quite a managerial simoom, certain suburban managers who had booked Waller (now a big star) not unnaturally objecting to have a deputy sent along, even though the deputy be as good an actor as Esmond. Manager Albert Fredericks, of the Borough Theatre, in the district which old G. Chaucer was wont to call Stratforde-atte-Bowe, is especially wroth with Waller and has just applied for an injunction. Both he and the Globe folk are announcing "Lewis Waller and company," and, as far as I can see, the only way out of the difficulty is for Waller to simply play to-night by way of starting the Globe run, and then to proceed to Stratford on Monday to play his week and send Esmond to the Globe.

Beerbohm Tree was reported, in the week, to have offered to lend Waller to the Globe on condition that the Globe version of The Three Musketeers was postponed till his (T.'s) production at Her Majesty's on Nov. 3. Touching this reported offer, I hae ma doots, like the canny Scot. Meanwhile Tree's production is shaping well, he and Mrs. T. running up from the provinces every Sunday of late to inspect matters.

The first important production of the week was Anthony Hope and Edward Rose's new comedy, When a Man's in Love, submitted to public inspection at the Court on Wednesday. This play proved to be pretty but thin, yea, even unto attenuation. Its one thrill—or rather thrillet—was a scene wherein some card players grew fearsomely excited.

One of the chief situations in When a Man's in Love is of a somewhat strange character and is built around what might be called a subdued octoroon-like notion for quelling a scoundrel by means of a photograph showing him in the act of burning a certain letter all knowledge of which he has for his own base purposes denied *in toto* and in temper, the said purpose being to ruin the love chances of one Captain Hilliard, of your U. S. Army. The rum thing about this photo, however, is that it is produced and handed around directly it is taken—no process of developing and so forth being deemed necessary. Hope and Rose are receiving a lot of chipping from photographic experts on this matter. The acting is excellent considering the few opportunities, the chief scoring being made by that clever character actor of yours, Paul Arthur, as the manly and straightforward U. S. captain; by Dion (hitherto "Dot") Boucicault as the villain, and Marion Terry, one of our very best pathetic actresses, as the charming young widow whom the U. S. captain loves. This new play was preceded by a brightly written little new comedietta written by "X. L.," and entitled The Mugwump.

Brother Officers, a long promised three-act comedy by Leo Trevor, an erewhile amateur actor, has just been produced at the Garrick, and, despite a certain amount of crudity, contains good material especially in the characters played by Arthur Bourchier, Violet Vanbrugh (Mrs. A. B.), and that sterling actor, I. D. Beveridge. With your kind permission I propose to describe it more closely in my next.

A melodrama written by Herbert Leonard and possissing somewhat startling situations was produced on Monday at the Surrey, in the Blackfriars Road, and during its progress it worked the fourpenny gallery boys and the sixpenny pitites into a state of feverish excitement. It is called Serving the Queen, and its first big scene showed how a bold, bad burglar broke into a church whereat he used to be an innocent choir boy, and after helping himself to the Communion plate, slew, with an altar candlestick, a pale young curate who had just come down to secretly and midnightly marry the soldier hero, and now essayed to bar the burglar's exit. The burglar, being then driven into a corner, as it were, hid the corpse in the sacristry and stole the ecclesiastic garments to serve as a disguise. Being again interrupted, this time by the hero, who insisted on being married forthwith, the burguar actually performed the marriage service. This was subsequently shown to be illegal for a time, because until a church has been reconsecrated after a deed of blood has been committed in it it is not what the Turfites call a "place within the meaning of the act," and because the supposed cleric was no cleric. As a matter of fact, as it was shown later, this chorister-burglar-murderer had been in holy orders, but that is a detail.

You will doubtless be surprised to hear that the hero was presently accused of this foul murder. He was anon placed in the dock under the guard of the real murderer himself, who had since become a warder at Broadmoor Prison. The hero, who, after being tried by a judge who proved to be his own long lost father, was committed, during Her Majesty's pleasure, to the said Broadmoor Criminal Lunatic Prison, where he and the chorister-burglar-murderer warder presently had a fight to the death. The guilty warder very properly got the worst of it and confessed his crimes before he handed in his checks. Then the hero fled and, after much starvation en route, arrived at his wife's now humble lodgings just in time to save her from choking herself and babe with charcoal fumes. Anon, after villain No. 2, the cruel-hearted captain of the gallant Lancer Regiment, had been riddled through and through by bullets he intended for the hero, all ended happily. Serving the Queen is indeed a strong and howling, if somewhat crude, play, and will, I should say, make many shekels on the road.

The American dog drama produced at the Alhambra on Monday, under title of Dad's Treasure, turned out to be, as I surmised, merely a variant of the chief situation in that strange importation of yours, Signal Lights, which has been touring here for some three years past. Next Monday some French boxers are coming to the Alhambra to show us how to do La Savate. By the way, American artists seem to be just now more numerous than ever on our vaudeville stage.

Next Monday a new sporting drama by Arthur Shirley and Benjamin Landeck, entitled Going the Pace, will be produced at the Pavilion, Whitechapel. Two plays new to London—namely, Hendon Way and A Fast Life—are to be sampled at the Imperial Theatre, Westminster, next door to the Royal Aquarium.

Herman Vezin, who was born in your City of Brotherly Love, is to start a series of Shakespearean recitals at Steinway Hall. Vezin, although verging on septuagenarianism, can even now show our actors how to read. *Entre nous*, some of them could do with a bit of showing.

Five new theatres are promised in the suburbs, two at Holloway, one at Hampstead, one down Millwall way, and one near the Tower Bridge, not far from the now building Rotherhithe Theatre to be named after poor Terriss.

Next Saturday Henry Arthur Jones' new fantastic comedy, The Manœuvres of Jane, is to be produced at the Haymarket, where The Little Minister will finish its year's run on Wednesday. Charles Frohman has, I hear, fixed for G. H. Broadhurst, author of What Happened to Jones, to write for him a farcical comedy yearly for the next five years. The Adventure of Lady Ursula goes well at the Duke of York's. The playing of Herbert Waring and Evelyn Millard, as Sir George Sylvester and Lady Ursula respectively, continues to delight all and sundry.

George Alexander, while acting at Manchester this week, improved the occasion by giving an address entitled "Practical Hints on Adopting the Stage as a Profession." In the course of his remarks the said Alexander (who is an extremely canny Scot, born Samson) threw in a group of very useful Dont's, as thus: "*Don't*, unless you can rough it! *Don't*, unless you can wait! *Don't*, unless you can eat your heart! *Don't*, unless you can weep and win!" There were several other Don'ts; one of these I commend to those stage players, if any, who think that nothing but sugary praise should be administered unto them. It is: "Don't be disheartened by comment—kiss the critical rod!"

At the moment of writing I learn that yet another American play is imminent here. This is your C. T. Dazey's drama, The War of Wealth, now in rehearsal at the hereinbefore mentioned Surrey Theatre.

The Tivoli, one of the three West End syndicate halls, had a narrow escape of being burnt a night or two ago owing to the cinematographic films becoming ignited in the operator's box, which at the Tivoli was placed in the balcony because the stage is not big enough. Comedian Harry Randall was on the stage when the outbreak was discovered, and, by pluckily keeping on chortling, helped to prevent a panic. The fire was soon put out. One does not care to pose as a successful prophet in such a matter as this, but I may mention that I have many times warned the management to expect such an outbreak with the apparatus in such a dangerous position.

Speaking of the syndicate halls, Mrs. Newsom-Smith, widow of the said syndicate's chief founder, died this week, aged forty-three years. She survived her husband only a few months.

I am sorry to have to state that soon after I last had the honor of mailing to THE MIRROR, Sir Henry Irving's illness became much worse. The distinguished actor-manager developed symptoms of bronchitis and pneumonia, and he has since been very ill indeed. According to latest tidings, specially arranged for by yours truly, I learn that our Irving is still very bad, and, although no more serious symptoms have been manifested, he is not likely to be able to play for some two or three weeks to come. Meanwhile, his Lyceum company, headed by Ellen Terry, is filling the company's long-booked dates, playing chiefly Madame Sans Gene, in which Mrs. Terry has the name part, and The Merchant of Venice, in which the said Ellen, of course, is playing Portia. The character of Napoleon in the first-named play is being undertaken by Fuller Mellish (son of our excellent *grande dame*, Rose Leclercq), while Shylock is being enacted by Norman Forbes, the clever character acting brother of Forbes Robertson.

GAWAIN.

THEATRICALS IN HAVANA.

Playhouses in the Cuban Metropolis—Chances for American Companies.

(Special Correspondence of The Mirror.)

HAVANA, CUBA, Oct. 25.

Havana undoubtedly is one of the best cities on the globe for amusements. There are no less than five first-class theatres in the city, all in full blast at present, and notwithstanding the fact that most of the actors are home products, yet they play to full houses seven days in the week. It would take entirely too much space to describe all of them at one time, and therefore two of the best will be taken, leaving the rest for another time.

The Gran Teatro de Tacon is a fine large building with an enormous stage, reminding one of Niblo's Garden. There are five tiers of seats and a parquet. The first three rows of tiers are divided off by iron fences into boxes and are closed up behind with a lattice work fence. They have a regular stock company of first-class players. The house will seat at least 5,000 people.

The Teatro de Albisu is built on the same plan as the Tacon, with the exception that it has but four tiers and the stage is somewhat smaller. It has no regular stock company, but at present a very good opera comique company is playing to crowded houses. Your correspondent witnessed last evening La Guardia Amarilla (The Yellow Guard).

There are many peculiar customs here. At the Albisu there were three operettas on the programme, and at the end of each the audience had to go out and buy a new ticket. The prices of admission range from 20 cents to $2. When people talk in the theatres they are hissed by their neighbors until they stop. Prolonged applause always brings forth the hiss.

The managers of both of the above theatres were questioned regarding visits of theatrical companies from the States. Their opinions were that first-class attractions would make money here, but it would be useless for any others to come.

The Payret is a building of huge proportions in which all of the grand operas of years ago were sung, but for some time has been closed. There has been considerable talk of some Americans rebuilding the place, and one gentleman was heard to say that Sam T. Jack was at the head of the combination.

There is no question that the Cubans and Spaniards love to be amused, for a trip around the town of an evening shows five good theatres in full blast, with concert halls without number, and all doing a splendid business.

E. M. WATTS.

EDDIE BALD'S STELLAR DEBUT.

Eddie C. Bald, America's champion bicycle racer, made his dramatic stellar debut at Mahanoy City, Pa., on Saturday night, and A Twig of Laurel, the vehicle of introduction, made a distinct success. It is a bicycle drama in four acts, by Warren Forbes, editor of the Rochester *Democrat and Chronicle*. The music is by Frank Mandeville and embraces some very tuneful quartettes and choruses. The story runs briefly as follows: After many vicissitudes Mr. Bald, in the character of Jack Meredith, intercollegiate champion bicycle rider, meets the father of the girl he loves at a reception. He explains to the father, who is a wealthy manufacturer of bicycles, that he has been persecuted by the villain, who is a partner, by the way, in the bicycle factory. The bicycle manufacturer, Mr. Leonard, offers the hand of his daughter to the champion if he proves successful in a coming bicycle race at Berkeley Oval. The young champion rides a very exciting and realistic race and defeats all his opponents, the most noted being Earl Kiser, champion of 1897. In the fourth act the mystery and troubles are all cleared up and the young champion not only wins the twig of laurel but the woman he loves.

Mr. Bald, while seemingly a trifle nervous, gave a very creditable performance for a first appearance. Lansing Rowan, as the heroine, has an excellent part, and infused it with all the emotion and vivacity that the role requires. Alice Irving as Susan Garner was easy and natural. Mable Lambert, Olive Brisco, Edith Fasset, W. F. Canfield, Nat F. Jones, F. Freeland, and Lester Wallack all deserve praise.

The play is handsomely mounted. The cycle race made a howling success. There is every indication that Mr. Bald as a star will be a winner.

The company is under the management of Frank G. Cotter. Edward E. Rose directed the stage.

MR. KENDALL OBJECTS.

Mr. West Insists That the Clever Monologuist Must Black Up and Ezra Refuses.

Old-time and progressive minstrelsy have clashed in West's Jubilee aggregation, which closed a highly successful engagement at Ford's last night. In other words, Mr. West, the proprietor, has insisted that Ezra Kendall shall black his face on the company's Southern tour, and the clever monologue artist has objected, on the grounds that it would spoil his act.

While Mr. West has a splendid show and gives a most entertaining performance, it is evident to all who have seen it that Mr. Kendall's work is its chief feature, and, in fact it is so advertised and billed by the management. However, Mr. Kendall does not use burnt cork, and this is the cause of the trouble. Mr. West declares that the Southern theatregoers want minstrels with black faces, and Mr. Kendall, while a believer in old-time minstrelsy to a certain extent, does not think it applies to his work.

Last week Mr. West wrote the comedian a letter telling him that after the Washington engagement, which will be next Saturday night, he would have to appear in black face, as the Southern managers demanded it. Mr. Kendall replied that he could not, as it would spoil his monologue and rob it of all its force. Mr. West did not agree with the statement, and finally said that the artist's engagement would terminate with the close of the Washington week if Mr. Kendall did not consent to black up. And so the matter stands.

Those who have heard and laughed at Mr. Kendall's unique verbal performance will readily understand why he refuses to change his make-up. With his shabby-genteel habiliments, antiquated silk hat, buttonless coat and face left free for expressions that carry force to his work, it can be seen that a clever turn would be spoiled just for the satisfaction of having one man blacked up because others were. Mr. Kendall also makes a strong point in his claim that nearly all of his stories would be ruined from a laugh-making hit if his face were blackened, for the reason that the amusing experiences he so cleverly tells would not apply to a colored man, as the burnt cork would make him, and would not be accepted by any intelligent audience as artistic work.

Mr. Kendall being an actor and a comedian of experience, he has suited his stage make-up to his stage work, and that he is right is best evidenced by his great success in vaudeville work. Few men who have left legitimate acting for the specialty have scored such a hit as Mr. Kendall, and when he made his first appearance in New York his monologue was praised as the funniest that had been heard on the stage for years. He toured the leading circuits with remarkable success and at an unusually large salary. This season he was engaged by Mr. West, and wherever the company has appeared his act has been pronounced not only original and a genuine laugh-maker, but the feature of the West Minstrel Jubilee.

Admirers of Mr. West, and he has very many in this city, believe that he will make a mistake if he insists on this change in Mr. Kendall's work.—*Baltimore Herald, Sunday, Oct. 30, 1898.*

LETTER LIST.

WOMEN.

Atkins, Edith C.
Atherton, Mattie
Andrews, Lillian
Armstrong, Lillian V.
Anderson, Stella
Ainslee, Claire
Bates, Marie
Barnwell, Marion
Brett, Mrs.
Burgess, Lottie
Baker, May
Bell, Grace
Bradley, Mae
Brinsley, Vetina
Bagley, Maude
Black, Nettie
Barringer, Marie
Benson, Nora
Bothner, Miss E.
Clarke, Annie M.
Cook, Marie
Conklin, Florence
Coleman, Lillian
Carmichael, Agnes
Crego, Catherine
Charters, Anita Vivante
Comstock, Nettie
Clark, Miss G.
Carr, Elenore
Coomba, Jane
Crouch, Rose
Campbell, Emeria
Cleveland, Mrs. M.
Carlisle, Gertie
Carlin, Rose
Cooling, Maud
Courtney, M. E., Mrs.
Cayvan, Georgie
Clifton Marion P.
Challenger, Bessie
Dustan, R. J., Mrs.
Davies, Maud Reece
Delcroix, Francis
DeVitte, Eloise, Mlle
Dunne, W. E., Miss
Dill, Josephine
Desmond, Eileen
Dale, Estella
DeMarguerite, Lucile
Desmond, Florence
Deyo, Millie.
Daniels, Maud
Dean, Laura M.
Dolson, Alfred L., Mrs.
Edwardy, Jerome, Miss
Eckert, Kate
Ely, Emma A.
Earle, Edna
Ely, Mrs. J. Frank
Evans, Margaret
Frisbie, W. E., Mrs.
Fleming, Beatrice
Feree, Helen Mrs
Fleming, Adelaide
Fletcher, Pauline
Ferguson, Margaret
Gilman, Ada
Gray, Mrs. Chas. S.
Greenman, Isabelle
Gray, Grace
Gilbert, Belle
Herring, Ella
Healy, Mrs. Martin
Hubbard, Rose
Heywood, Ethel
Hensler, Mrs.
Hogan, Bessie
Haddan, Amy
Hilton, Allie
Hamilton, Beatrice
Hill, Nanna
Hughes, Kittie
Hiel, Helen
Hill, Eunice
Howe, Mabelle Wallace
Hastings, Florence S.
Heymann, Goldie
Henderson, Mrs. W. J.
Hamilton, Leona
Horner, Mae
Hamilton, Louise
Hollis, Lorraine
Handy, Sadie
Irving, Georgie
Johnstone, Sybil
Knott, Lillian M.
Kingsley, Ann
Kellord, May
Kane, Mrs. T. W.
Kelley, Emma A.
Knott, Clara
Karroll, Dot
Kennedy, Mrs. H.B.
Kelly, Mary
Lake, Julie
Lotta, Miss
Leeds, E., Mrs.
La Brahr, Marie
Lewis, Lillian
Larsen, Gusale
Lane, Lucil
Lowe, Ollie
Lowe, Mrs. Robt. L.
Lansing, Helen
Lewis, Baby
Lewis, Jeanette
Markham, Pauline
Maitland, Madge
Maynard, Meta
Mitchell, Mabel
Monroe, Irene
Martindale, Gertie
Markills, Vera
Modelle, Marie
McCaskey, Mrs. C.O.
Martine, May
Mettinger, Kate C.
Mil on, Gertie
Maitman, Beatrice
Martin, Camilla
McCoy, Nelly
McDonell, Idella
M'Roble, Ethel
Montgomery, Mabel M.
Mawson, Mrs.
Morrison, Rosabel
Mason, Bertha
Markillie, Vera
Martin, Mrs. Gypsie
Mitchell, May
Mil'ord, Therese
Nichols, Mattie
Nelson, Aggie
Nassack, Mrs. Thos.
O'Brien, Mrs.
Odell, Mary
Ogden, Fanny
Parker, Marie
Polacheck, L. M., Mrs.
Prime, Hyberta
Pomeroy, Frances
Payton, Lucy
Pryor, Cora
Randall, Edith
Russell, Emily
Ringstead, Fanny
Raven, Margaret
Robson, Sarah Fanny
Ridgeway, Helen
Ruskin, Helen
Ranworth, Grace
Reiner, Helen
Richardson, Carrie
Rutledge, Gertrude
Randall, Jo., Mrs.
Rose, Carrie
Royal, Ruth
Rowan, Lansing
Rice, Fanny
Ridgley, Ethel
Reynolds, Gertrude
Russell, Lillian
Romaine, Julia
Sloane, Jessie
Seymour, Ellen
Sullivan, Lillian G.
Sebrum, Harriott
Symms, Laura
Searles, Nettie
Sanders, J. H., Mrs.
Stuart, Marie
Scot, Edna
silbie, Evelyn
Stewart, Rose
Schaeffer, E. C., Miss
Shotwell, Marie D.
Sprague, Mrs. Geo.
Stuart, Marie
Stewart sisters
Salaret
Thomas, Katherine
Ten Broeck, May
Thurston, Louise
Temple, Fanny
Tooley, Hetty
Tanner, Cora
Usher, Dorothy
Verno, Anita
Vincent, Eva
Valentine, Louise
Wolff, Mrs. Herman
Wallis, Gladys
Wittich, Miss
Weston, Sadie
White, Mrs. C. A.
Wilson, Vera
Watkins, Mrs. Rose
Whitehouse, Grace
Whyte, Katherine
Wade, Lottie
Walsh, Katharine
White, Ruth
Westcott, Eva
Williams, Lottie
Ward, Lily
Wakelee, Mrs.
Williams, Mable
Walker, Ada Palmer
Washburn, Lillian
Walters, Mrs. Geo. W
Willis, Sadie
Wynn, Miss C.
Weser, May
Walsh, Kate
Young, Mrs. Chas. L.
Yorke, Helen
Yeamans, Annie

MEN.

Averill, Harry
Avery, Willis F.
Adamsky, Max
Arper, Clarence
Aiken, Paul
Arbuckle, Maclyn
Adams, Ed. B.
Armstrong, Verne C.
Adams, A. A.
Albert, R. C.
Adams, Van Bert
Hagsley, C. J.
Bergen, Jno.
Bradbury, Jas. H.
Brewster, Edwin
Blanden, Leander
Burns, W.
Bertram, C. N.
Buffham, Elmer
Burris, Robert
Blanden, Lon
Byers Chas. P.
Bearhope, John
Beane, F. E
Baker, Will A.
Beede, Chas.
Bennett, M. J.
Baker, W., M.
Brady, J. O.
Broderick, Geo.
Boniface, Geo. C.
Bouta, D. A.
Blake, Harry
Blanden, S. Herbert
Brooks, G. Irving
Barbour, Edwin
Barr, E. M.
Conway, F. B.
Castor, Morton
Clifton, Percy H.
Conger, David
Coca, Percy F.
Cunningham, Mr.
Curran, Jos.
Clarke, Ed.
Currie, Robt.
Currier, Frank
Carew, James
Carleton, W. P.
Curran, John P.
Corlette, Augustus
Carleton, W.
Collier, Jas. K.
Curran, Jas. B.
Clayton, Frank
Clifton, Harry
Cooling,
Raymond Co.
Casseneuve, Paul
Carew, James
Corbett, C. C.
Clark, T. J.
Cox, John
Canfield, Wm. F.
Clemson, S. Hastings
Dermody, Jos.
Duff, Fred E.
Dale, A. M.
Davis, C. A.
Delamater, A. G.
Dickerson, Harry E.
Dinazette, Louis
Darcy, Harrington
Doughty, Henry
De Vernon, Frank
De Caussin, Jean
De Ruth, Harry C.
Dowling, Jos. J.
Deltorelo Bros.
Downing, W. H.
Evenson, Harry
Elkison, Charles
Eastwood, W. A.
Ellis, Sidney R.
Enoch, Marsh E.
Freeman, Max
Franks, Hawley
Fanshaw, A. L.
Fostell, Chas.
Fulton, John
Fulton, Ralph
Foster, Ardermis
Fawcett, Geo.
Fahlbuch, Paul
Ford, Marcus C.
Fuller, Barry
Fitzroy, L. C.
Ford, Walter H.
Farren, Geo. F.
Fenberg, Geo. M.
Fessler, Walter
Frederick, H. W.
Fitzsimmons
Fleming, W. J.
Florence, Neil
Forres & Long
Flynn & Sheridan
Fellows, Dexter N.
Farnum, G. D.
Farreau, Willie
Granville, Homer
Gilbert, Fred
Gill, Wm.
Giffin, H. L.
Gorman, MacKenzie
Gordon, Randolph
Gardner, Chas. A.
Green, Thos. E.
Gillespie, Edward
Garrison, C. G.
Guerin, Jules
Grouse, Alexander
Gaites, Jas. M.
Gerak, Rowland
Gilfoil, Harry
Holden, Wm.
Hudson, Walter
Hampton, Alf
Howe, Phil
Hayden, Martin
Halbach, Walter
Harbury, Chas.
Horst, C. E., Prof.
Hill, Barton
Hicks, L. P.
Howard, Benj.
Hollingshead, Roy
Holt, Clarence E.
Hallam, Bailey
Harrison, Sam
Henderson, Jack
Hennessy, Joseph M.
Howard, Ralph
Heath, Geo. W.
Holland, John L.
Hooper, H. B
Harvey, Walter
Huffman, F. C.
Harris, Hamilton
Hillier, Jno. S.
Hamilton, J. W.
Harvey, S. C.
Henessy, Frank D.
Howitz & Bowers
Holden & Hone
Hills, Frank Com. Co.
Huffman, J. C.
Howard, L. F.
Ingle, W. H
James, True S.
Jarvis, Walter
Jarrett, B.
Jacobs, H. R.
Jordan, Lewis
Jones, Frank
Jeavons, T. J.
Jenkins, Gardner
Kiaf, F. S.
Kenney, Jos.
Kean, Harry L.
Keith, Forbes
Kane, Ed. D.
Kohnle, W. H.
Lowell, Lawrence
Ludlow, E. B.
Lander, Frank
Long, Howard
Llewellyn, Harry
Lando, Albert
Le Bey, Louis
Lockwood, Chas. S.
Lennon, Nester
Lane, Chas. W.
Lewin W.
Lee, Prof. S. A.
Larkin, Arthur
La Motte, Ira J.
Lyon, Damon
Lonsle, David
Layton, Brightly
Lorraine, Fred'k
Lachaume, Mona. Cline
Lucas, Alex.
Leland, Robert
Luders, Gustav
Lane, Henry S.
Mgr. Our Boys
McCullum, F. J.
MacDonald, W. H.
McNars, J. C.
Morton, C. V.
Miller, Lawrence
McCready, Wm.
Murphy, Walter T.
McMillan & Stewart
Murpay, C. F.
Metz, Theo. A
Maguire, Jas. L.
McCloy, Fred
Mayer, Marcus R.
Midgley, Sagar
Miller, Leonce De M
Montague, C. F.
Matchett, Wm. H.
Malsby, Chas.
Martin, S. W. Fred'k Vernon, J. C.
Maher, John
Morgan, Billy
McKay, Thos. D.
M'Veigh, Jack
M'Gaiter, James
M'Dargh, Harry
Mattox, al. H.
MacDonald, Chas. W.
Maitland, Wm.
Mgr. Prodigal Father
Mgr. Heart of Oakes
Miller, Louis
Murphy, J. D.
Muro, Prince
Munro, Wallace
M'Cann, Bert
Mgr. Scalchi Concert Co.
Mgr. Belle of Town
M'Creedy, Thos. E.
Maguire, Jas L.
Mackey, Edgar C.
Mgr. Our Flat Co.
McArdle, E. A.
Mgr. Marsh's So. Before War
Mara, Frank
Morgan, Geo. P.
Mack, Keller
Morone, E. G.
Murphy & Canfield
Nolden C.
Norman, Harry B.
Norris Bros.
Onesti, G.
Obee, Richard
O'Connor, Herbert
Ogden, Wm. R.
Owens, J. Edgar
Preston, H. W.
Potter, Albert M.
Powers, W. H.
Pennington, S. L.
Paulton, Harry
Palmer, Fred
Palser, Jas. H.
Pierson, Chas.
Pool, Chas. B.
Potchet, L. M.
Parker, Harry Del
Powers, Eugene
Purdy, Dr. Geo. W.
Pierce, Harrie B.
Peakes, Henry
Patterson, Chas.
Price, E. D.
Redd, Nat.
Royle, E. Hilton
Rogers, John
Rogers, Harry
Roberts, John
Richardson, A. D.
Ricards, J. E.
Rogers, Eugene C.
Randall, peter
Rowe, Edgin J.
Rigled, Thos.
Robey, Howard
Ridley, Tom
Rhenstrom, A. L.
Reynolds, Frank
Rowan, Frank E.
Rosskam, Chas. H.
Raymond, Dean
Richardson, Fred.
Ritchie, Franklyn
Roat, a. E.
Rogerson, Clarence
Remfrom, J. N.
Roberts, Chas.
Roe C. J. W.
Riley, Sidney
Symmons, A. H.
Sawyer Tom
Seymour, Wm.
Sage, X. La Motte
Standing, Dr. Francis
Stedman, C. A.
Smith, Milton C.
Shannon, Harry
Snow, H. B.
Sanger, Eugene
Sabums, K.
Sommers, Vernon
Smith, Edgar
Schoen, Geo. B.
Sutton, Wm.
Stinson, Chas.
Shelby, H. C.
Shattock, J. M.
St. John, Bert
Sawyer, Harry C.
Samuels, Geo.
Smith, Frank
Stahl, Richard
Stevens, Geo L.
Stanford, Lyster
Sackett, Everett
Slocum, J. P.
Smith, Mark
Smith, Homer E.
Saylor, H. M.
Sanford, J. S.
Storm, Harry
Tilden, H. G.
Tucker, John P.
Townsend, Chas.
Trumble, G. G.
Taylor, C. T. L.
Tolliver, Geo.
Tupper, Sheridan
Taylor, Jay
Thanhauser & Hatch
Villa, Sam B.
Valmore, Fred
Van Rensselaer, Vernon, J. C.
Vaughn, Gus
Von Tilzer, Harry
Vernon, John F.
Vogel, John W.
Vance, Harry J.
Wood, W. H.
Walsh, John D.
Wood, J. D.
Woods, Walter
Weston, Kendall
Warren, Fred
Wormkin, Frank
Who ry, R. J.
White Fred
Wright, Leo. W.
Williams, Frank
Wills, John
Wright, W. H.
Willard, E. S.
Whittbeck, Sherman
Wright & Hastings
Wollick, James
Williams, Leon
Wilson, Al. H.
Wight, Hilliard
Weed, Lew
Wilbur, A. L.
Ward, C. A.
Wharbeck, Mr.
Wilson, Wm. R.
Welsh, Jno. H.
Yedrus, J.
Yack, M. A.
Young, Bert
Young, Jno. E.
Young, Pierre
Zeblisch, W. H.
Zimmerman, Chas.

THE VAUDEVILLE STAGE

A CLEVER COMEDY DUO.

HINES AND REMINGTON.

This is a picture of the well-known and popular vaudeville team, William E. Hines and Earle Remington, who have served their apprenticeship and have graduated into the front rank, making an enviable name for themselves in the line of eccentric comedy, in which they stand pre-eminent.

Their first sketch was called The Railroad Boarders, embracing four characters, in which they toured the country with Tony Pastor's road company. On the return trip they produced Our Pawn Shop, in which Miss Remington introduced for the first time the character of an East Side Jewish woman with much success. Later on they recognized the possibilities of an act in the "Chimmie Fadden" dialect, from a close perusal of Edward Townsend's famous papers, long before Chimmie Fadden had been staged and played. Now Miss Remington introduces for the first time on any stage an entirely new creation, "The new woman tramp," in their sketch The Road Queen, which also includes "The Horse Show Girl," a "Tammany Hall Politician," and "A Johnny on the Spot" young man. They carry a special drop, showing Madison Square Garden, and judging from the reception they have met with from Gotham to 'Frisco, there is nothing like originality. If any team before the public can lay claim to originaility, surely Hines and Remington, to use the Fadden vernacular, "take de gate money."

Miss Remington is also an indefatigable song writer, and, while not buying corner lots from her royalties as yet, hopes to strike a winner any day. Her "Had Enuff of Bluffin'" was sung in three houses in San Francisco in one week by Irene Franklin, Will Rising, and Susie Forrester. At the close of their Western engagements Hines and Remington will return to New York to begin an engagement at Tony Pastor's, where they open on Dec. 5.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

Morton and Revelle pay a return visit in their rag-time words specialty. The other entertainers are Lizzie B. Raymond, comedienne, who is in her second week; Odetta and O. G. Seymour in an entirely new act; the Glissando Trio, musical acrobats; the Gleesons, dancers; Dick and Alice McAvoy, as The Hogan's Alley Kids; Ellsworth and Burt, comedy duo; Conroy and Staats, comedians; the Lorrines, comedy duo; Barnell, juggler; Barrett and Learned, sketch team; Arline Wyatt, comedienne, and Henry Mohn's dogs and ponies.

Koster and Bial's.

The Sisters Hawthorne make their reappearance in their new operetta, Lily of Laguna, which is a dainty idyl of Cuba. The characters are a Cuban sheperdess and a Rough Rider. The operetta is by Leslie Stuart, who wrote "The Willow Pattern Plate" for these artists. In Gotham is in its last week. Sir Andy DeBootjack will be retained, and other short travesties on current topics will be added from time to time.

Pleasure Palace.

An excellent bill includes Robert Hilliard in The Littlest Girl; Bessie Bonehill, comedienne; Kara, the great juggler; The Nawns, comedo duo; Marie Wilmer, painter in sand and smoke; Polk and Kollins, banjoists; Lew Bloom and Jane Cooper, comedy duo; George E. Austin, comedy wire walker; Felix De Marce and his babboon; Neilsen Sisters, duettists; Alex Jenrich, 'cellist; Frank A. Lawrence, gun juggler, and the wargraph.

Proctor's.

Attalie Claire makes her vaudeville debut in songs. The others are Milton and Dollie Nobles, in Why Walker Reformed; Maggie Cline, "The Irish Queen"; John W. Ransone, comedian; Caron and Herbert, acrobats; Foy and Clark, comedy duo; Tim Cronin, in his new specialty; Three Rossi Brothers, acrobatic grotesques; Charlotte Ray, comedienne; Deets and Don, dancers; John H. Shepley, musician; Juno Salmo, contortionist; Fields and Salina, comedy duo; Cross and Holden, dancers; and Nestor and Bennett, illustrated songs. The wargraph remains.

Weber and Fields' Music Hall.

Hurly Burly in its present state will be the bill until Thursday evening, when it will be given in condensed form with the new burlesque, Cyranose de Bric-a-Brac. The olio includes The Van Aukens, bar performers, and Armstrong Brothers, eccentric song and dance artists.

Keith's Union Square.

The bill includes Harry Woodruff, in A Bit of Instruction; Mr. and Mrs. Arthur Sidman, in their rustic sketch; Mr. and Mrs. Charles T. Ellis, in An Artist's Dilemma; C. W. Littlefield, mimic; Fred Herbert's dogs; Giacinta Della Rocca, violinist; the Metweef Troupe of Russian acrobats; Mason and Forbes, comedians; John J. O'Donnell, monologist; La Porte Sisters, duettists; Hart Brothers, comedians; Kilroy and Britton, comedy duo; Walter Fellowes, Mason and Mason, and the biograph, with views of the coronation of Queen Wilhelmina.

Harlem Music Hall.

The headliner is James J. Corbett, who gives a sparring exhibition with John McVey. Gus Williams, McBride and Goodrich, the Vilona Sisters, Edwards, Kernell and Williams, Billy Payne, Sadie Fox, the Review Comedy Four, and Gallando form the rest of the bill.

THE BURLESQUE HOUSES.

SAM T. JACK'S.—The burlesque, first part, and living pictures continue with an olio, showing Paulo and Dika, Borani Brothers, Putnam Sisters, Etta Victoria, Hazel Terry, Baroness Marie von Zieber, Foster and Lewis, Joe Hardman, and Fatima.

MINER'S BOWERY.—Bryant and Watson's American Burlesquers offer two burlesques, and their olio presents Watson and Dupre, Leslie and Curdy, Mildred Murray, Perry and Burns, Sisters Monroe, and the Kumins. Sam Devere's company follow.

LONDON.—The High Rollers have two burlesques and introduce, in the olio, Sylvia Starr, Washburn Sisters, Lew Randall, Fabianu and Carlton, Tom Nolen, and Mackie and Walker. Al. Reeves' company next week.

MINER'S EIGHTH AVENUE.—Sam Devere heads his company, including Mildred Howard De Grey, Joe Welch, Barnes and Sisson, Brothers Fortuni, Fanchonetti Sisters, Coakley and Huested, Ada Sothern, Bartell and Morris, and Ed. Rentz. The American Burlesquers follow.

OLYMPIC.—The Merry Maidens are entertaining the residents of Harlem.

DEWEY.—Isham's Octoroons are here this week. A Tenderloin Coon, in which the whole company appears, is a special feature.

FALSE RUMORS ABOUT AARONS.

For several weeks past rumors have been circulating along the Rialto to the effect that the directors of Koster and Bial's were dissatisfied with the management of Alfred E. Aarons, and would replace him with a new manager. A MIRROR man investigated the matter and found that there is not only no truth in the reports, but that the entire Board of Directors have the greatest confidence in Mr. Aarons, and are perfectly willing to renew his contract, when it expires at the end of the season. Carl Roedelsperger, treasurer of the company, was seen and he spoke in the highest terms of Aarons and his work at the music hall. "I know I voice the sentiments of the other directors," said Mr. Roedelsperger, "when I say that a better man for the place could not be found than Mr. Aarons. When we made the new contract with him we wished to make it for two years, but he preferred that it should be for one year. The contract has several months to run yet, and when it expires we shall gladly renew it. I have heard these rumors in regard to Mr. Aarons, and I want you on behalf of the Board of Directors to deny them absolutely." This ought to set the tongues of the gossips at rest. Aarons has a good many enemies, who envy him the possession of what they consider a "soft snap," but which is in reality one of the hardest positions in the whole field of the theatrical management. Now that those most interested have spoken on the matter, the would-be managers ought to turn their attention to looking for work in some other line.

WEBER AND FIELDS WILL BUILD.

As announced exclusively in THE MIRROR several months ago, Weber and Fields have possession, by lease, of the entire front on Broadway between Daly's Theatre and Twenty-ninth Street. They decided last week on their plans for improving the property. At the close of the present season, they will tear down all the buildings, most of which are only one story high, and erect an eight-story building, which will include a number of offices and stores. The music hall, which will be slightly enlarged, will be opened in the Fall with the same style of entertainment which has made their house so popular during the past three seasons.

CYRANOSE AT WEBER AND FIELDS'.

Cyranose De Bric-a-Brac, a burlesque on Cyrano De Bergerac, by Harry B. and Edgar Smith, with new music by John Stromberg, will be produced at Weber and Fields' Broadway Music Hall, on Thursday evening of this week. Hurly Burly will be condensed into one act, and the new burlesque will take up the latter part of the evening. A short travesty on The Christian, by Charles J. Ross, Mabel Fenton, and John T. Kelly, will be given as a sort of prologue to Cyranose. Lew Fields will be the hero, Charles Ross Christian, Joseph Weber Ragoneau, Peter F. Dailey, the Count De Guiche, and Fay Templeton Roxane. The costumes, scenery and accessories will all be new and very elaborate.

TITENIA'S LONG REST.

Titenia, the toe dancer, sailed on Saturday last on the *Lucania* for London, where she will remain for some time. She slipped while dancing at the Great Northern Theatre, Chicago, on Sept. 4, and struck her shin, injuring the pereosteum. Two operations were performed upon the injured member, one in New York and one in Chicago. Her physicians have forbidden her to dance for at least three months. Miss Titenia decided to spend her enforced holiday abroad. She will stay at the Hotel Cecil while she is in London.

UNE AFFAIRE D'HONEUR.

Anne Sutherland will produce her new sketch at Proctor's on Nov. 7. She will be assisted by Helma Herrmann. The principal scene of the play is a duel with swords between the two women, the outcome of a quarrel over a lover. The scene is based on the famous painting, *Une Affaire d'Honeur*.

WILLIAM ROBYNS' BOOKLET.

William Robyns has issued a very ingenious and attractive booklet containing press notices and other information about his little play, The Counsel for the Defence. The pages are perforated and gummed on the back, so that managers may remove any one they choose and attach it to a press notice or advertisement, as they may wish. The booklet reflects great credit upon the ingenuity of Mr. Robyns, who designed it himself.

KEITH'S NEW HOUSE IN PROVIDENCE.

B. F. Keith's Theatre in Providence, R. I., which has been practically rebuilt, was opened last week as a continuous performance house, and will be conducted on the lines which have made his other theatres so popular and profitable.

The decorations and improvements have been superintended by General Manager E. F. Albee, whose taste in these matters is really remarkable.

The new theatre represents an outlay of nearly $100,000. In some respects it is suggestive of the Boston house. The decorations, done by Sig. Tojettie, are in soft yellow, rose and nile green. The ceiling is bordered by a heavy rococo frame in ivory white and gold, inside which four panels are defined by massive branches of rococo work, reaching out from the immense centre-piece, from which hangs the inverted cone electroliers, carrying nearly 200 lights. At either side in the curve of the ceiling arch are two vertical panels representing respectively the four seasons. The proscenium arch is in the form of a huge frame. It consists of parallel columns of rococo work in ivory, white and gold, terminating at the bottom on each side in a broad marbleized pedestal. The boxes are in three tiers on each side. There are sixteen in all. The general architectural effect of the house is Romanesque, the firmness and severity of which are relieved by the rich rococo ornamentations in ivory, white, and gold. Wilton carpetings, beautiful electric fixtures and rich draperies are in keeping with the high standard of excellence which prevails throughout the auditorium. The furniture of the ladies' parlors is of gold and of solid mahogany, richly carved. The decorations of the house cost $25,000. Charles Lovenberg is the resident manager, and the large force of employes has been chosen from the army of faithful workers who have been in Mr. Keith's employ for years.

MAX GABRIEL RESIGNS.

Max Gabriel, the well-known and popular director of the orchestra at Koster and Bial's, who has been connected with the establishment for several years, has resigned in order to devote his time to composing music.

This news will cause widespread regret among the performers who have appeared or who expect to appear at Koster and Bial's. Mr. Gabriel's departure will be especially deplored by the foreign artists. He knew their eccentricities, their funny little ways and idiosyncrasies, and could humor them so that they felt that the finer points of their songs were not lost on the leader at least. Gabriel had a way of leading for star performers which must certainly have inspired them with great confidence. He was all attention to their slightest caprice and sustained them with his sensitive bâton in a way which enabled them to show to the greatest advantage.

On special occasions it was worth the price of admission to watch Gabriel as he led the band. When Albert Chevalier made his sensational hit in New York, more than half his success was due to the caressing care with which Gabriel led his men, while he kept one eye on the music and the other on the coster-singer who was perspiring at every pore for fear he would not "make good."

For the real help he gave them by the sympathetic direction of their music, the artists who have played at Koster and Bial's owe him a debt which they can never repay. The patrons of the hall, to many of whom he was known personally, will be sorry to have him go.

Richard Stahl, who has been connected with many prominent companies and theatres as leader and composer, has been engaged to take Mr. Gabriel's place.

ANNIE HART MEETS ROOSEVELT.

Colonel Theodore Roosevelt and Annie Hart occupied adjoining seats in a parlor car on the New York Central one day recently. Miss Hart introduced herself to Colonel Roosevelt as the Queen of the Rough Riders, and told him she was glad to greet him as the King of the same tribe. She told him of her Rough Riders company for next season, and he wished her all sorts of luck. He said he remembered hearing her sing her "Tim Sullivan Chowder" song, and although he supposed her politics differed from his, he hoped her Rough Riders would be victorious.

A SPECIAL PRODUCTION.

An elaborate version of Dickens' story, "The Holly Tree Inn," has been prepared by Augustus Thomas for F. F. Proctor, and it will be put on at one of the Proctor houses just before the holidays. The clever Smedley children will be seen as the youthful elopers. It is nearly ten years ago since a play on the same subject, by an English author, was seen at one of the New York theatres, when it made a decided hit, and Mr. Proctor thinks a short version of the story will prove a treat to the patrons of vaudeville.

FRENCH PERFORMER ARRIVES.

Madame Clara Lardinois, a high-class specialty performer from France, arrived in New York last week. Her act consists of a series of singing allegorical statuettes, representing the seasons, and she expects to put it on at one of the leading houses. She has appeared in Paris at the Opéra Comique, the Théâtre des Bouffes, and many others, and has also had the honor, while filling an engagement in St. Petersburg, of giving a special entertainment before the Czar at the Imperial Palace.

BENEFIT FOR JOSIE GREGORY.

A benefit will be given at Gramercy Lyceum on Thursday evening, Nov. 3, for Josie Gregory, a former favorite at Koster and Bial's, who is very ill and penniless. A number of her friends, including Jennie Joyce-Daly, May Shannon, and others, are working hard to make the benefit a big success. It is a very deserving charity, and those who can spare the money would do well to purchase tickets for the benefit, even if they cannot attend it.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—This popular theatre was crowded, as usual, every afternoon and evening. The headliners were Bert Coote and Julie Kingsley, in their sketch, A Supper for Two. The farce was well acted and well put on, winning almost constant laughter and applause. The magnetic Mr. Coote has a mirth inspiring manner of delivering even the most trivial speech and, with the able assistance of Miss Kingsley and Harry Cushman, he made the time allotted to the sketch seem only too short to the onlookers. John E. Camp, the English comic singer, repeated his success of the previous week, and all patrons of vaudeville are glad to hear that he has sold the return half of his round trip ticket. So much may hardly be said for the other British subjects on the bill—Mason and Forbes, comedy sketch artists. The humor of their act lies entirely in their vigorous manner of knocking each other down and the manipulation of certain strings attached to the various "props," which cause said articles to move about in old pantomime fashion. They are clever, and when they have revised their sketch a bit, and eliminated some of its worst features, American audiences will receive them cordially. People do not grow tired of Clorindy; or, the Origin of the Cake-Walk. The negro operetta, with its haunting songs and grotesque dances, scored as heavily last week as it did when first produced. A. O. Duncan, the ventriloquist, made his usual hit. The clear enunciation of this vocal performer, especially in his songs, might well be imitated by other artists, who are not handicapped by talking through dummies. Alice Raymond and John Kurkamp were pleasing in their instrumental specialty. Other performers on the bill were the Sa Vans, comedy acrobats; the Verdi Ladies' Quartette; C. Jack Harrington, black-face monologue; Professor Doherty's educated poodles; Sheehan and Kenneday, Irish comedians; McWaters and Tyson, sketch artists; and the Tanakas, the clever Japanese jugglers.

PROCTOR'S.—One of the very best bills of the season was presented before houses crowded to the doors. Madame Janauschek repeated the one-act play, Come Here, seen the week before at the Palace, admirably assisted by Charles Kent and Lawrence Merton. Kara, the juggler, who scored at the Olympia long ago, returned to town with a few new tricks and all the old ones, which are sufficiently astonishing. Some of his feats seem almost impossible, and the nonchalent manner of their execution adds marvelously to their effectiveness. The Nawns, Tom and Hattie, made the usual hit in the sketch they have made famous. Williams and Walker put in songs and cake-walking. Dainty Bessie Bonehill offered three songs that she had sung before, and exhibited excellent new accomplishments as a flag manipulator. George E. Austin's irresistibly ludicrous comedy wire act made its customary immense hit, and so did Josephine Gassman and her quaint pickaninnies. Polk and Kollins tickled banjos; Felix exercised his baboon and pony; Earl and Wilson gave musical comedy; Hal Merritt chatted entertainingly; Ollie Young proved a dexterous club-swinger; Mat Farnan danced well, and Dave Meier punched the bag.

TONY PASTOR'S.—Henry Bagge scored a decided success in the comedietta, A Husband's Holiday, written for him by Edward Gervase. The plot is very simple and easily understood and grasped by an average audience. This is an advantage, as a complicated plot, especially in a short play, keeps the minds of the auditors so busy trying to unravel it that they forget to laugh at the proper times. In this sketch Mr. Bagge appears in an office as a busy man, whose wife is away at the seashore. She enters unobserved and hides behind a screen. A young man, a friend of both, discovers her, but she warns him not to tell her husband. The husband then begins to tell nearly all he knows about things his wife shouldn't know, which throws his youthful friend into spasms, and puts the screened wife into a fury. The husband winds up by writing a most affectionate letter to his wife, who comes from behind the screen and gives him a little surprise. The rest of the farce is taken up with explanations, which pull the wool over the wife's eyes completely, so that she is willing to forgive everything. The play is well written and contains lots of good lines and excellent comedy situations, which kept the audience, especially the feminine portion of it, laughing heartily. Mr. Bagge showed marked talent as a comedian, which surprised those who had seen him only in heavy parts, and played the husband with an easy, light, comedy touch, deserving of the highest praise. Anna Fairchild played the wife charmingly, and Joseph Maddern was entirely satisfactory as the young friend of the family. Engel Sumner, a bright young actress, presented for the first time in this city a comedietta called The Deserter, written by herself and Victor Forbin. It tells a pretty little story and gives ample opportunity for the display of Miss Sumner's talent. Charles R. Sweet, the clever pianist and smart comedian, made a big hit with his musical burglar specialty. He kept the audience in great good humor for nearly half an hour. Lizzie B. Raymond sang Irving Jones' new song, "You Don't Handle 'Nuff Money For Me," and several others, all of which scored. One of the biggest hits on the bill was made by Emma Krause and Marguerite Rosa and their Dutch pickaninnies. The combination seemed to strike the Pastorites as an excellent one, and they were applauded and recalled again and again. Fun was turned on in generous quantities by Thomas and Quinn, Sheehan and Sheehan, the Brownings, Mattie and Pat Rooney, Johnson, Davenport and Lorello, and Gorman and Proctor. Zrenyi, an equilibrist, showed wonderful strength of arm, and made a decided hit, assisted by Mlle. Cheneau. Lillian Grist sang several selections.

PLEASURE PALACE.—Harry Lacy, assisted by Ida Van Sicien, scored a decided hit in the pretty comedietta, Bob Rackett's Pajamas, one of the daintest trifles ever seen in vaudeville. The programme stated that the sketch was written by Mr. Lacy, and made no reference to the work of Jane Marlin, Mr. Lacy's collaborator, who is probably responsible for at least half the work on the sketch. Caron and Herbert made a tremendous hit with their comedy acrobatic act, which is still the best in its line. Robert Fischer and his assistants, Lorimer Johnstone, Celia Clay, and Caroline Cooke, gave a diverting performance of the sketch, Naval Complications. Miss Cooke is a promising young actress and was charming in the ingenue part. Tim Cronin made one of the soundest hits of the bill in his quaint and diverting specialty, The Continuous Show, written for him by George M. Cohan. Josephine Sabel sang "My Baby's Mighty Warm" and other songs, with her usual unction. Mlle. Orbassany's cockatoos pleased the children mightily. James Richmond Glenroy kept the audience laughing with his merry jests. Foy and Clark, and their candy gold fish and funny antics made a decided hit. Gertie Cochran showed her marvelous memory in many ways. Her assistant is alone worth the price of admission. Nestor and Bennett won applause with some illustrated songs. Charlotte Ray, M. Cadieux, the Lundgrens, Lewis and Daly, and the war-graph, and Fred Watson were also in the bill.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—Fun and plenty of it was supplied to the patrons here last week, and the popular members of the stock company outdid themselves in trying to please their admirers. Hurly Burly shows no signs of a falling off in interest. Bessie Clayton won plenty of applause for her very remarkable dancing. Harrigan, the tramp juggler, did many difficult things, and accompanied his feats with a running fire of small talk, which won lots of laughs. The Van Aukens were applauded for a splendid exhibition of work on the horizontal bars.

HARLEM MUSIC HALL.—Rillie Deaves, assisted by Evan A. Gamble, made her reappearance in a new sketch, entitled Monday and Tuesday. Miss Deaves personates a young married woman, whose husband spends too many nights at the club. When the curtain rises it is 3 A.M. Monday and the wife is awaiting her husband's return. She plans to cure him by staying out herself, so when he finally enters, with excuses of business, she announces that she is to attend a meeting of the Ladies' Military Club on the following evening. A dark change advances the action to Tuesday at 3 A.M., with the husband wild with anxiety because his wife has not returned. Miss Deaves enters, wearing a most becoming military gown, explains her little scheme, and Mr. Gamble promises to spend his evenings

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HAMLET (Closet Scene.) | Miss Mora will give her dramatic and song recital in the Full, presenting both characters with costumes and scenery. | MARC ANTONY (Forum Scene.)

It was a bold venture Helene Mora made yesterday. For a woman to essay Hamlet is in itself courageous. To do so before a vaudeville audience is doubly so, but the result justified the experiment, for the actress scored a substantial hit. Miss Mora selected the Closet scene for her debut. It need not be said that it is by no means the least difficult of the episodes in Hamlet. When she made her appearance she was visibly nervous, but the whole-souled greeting she received somewhat reassured her. Her aspect contributed to the heartiness of the welcome, for it satisfied the eye, inasmuch as she certainly looked the character. Her reading denoted careful analysis of the lines pregnant with poetic figures as they are, while her delivery taken all in all was evidence of her proper appreciation of the relative values of invective, pathos and apostrophe. Her voice was well modulated and quite masculine in its fullness, while her enunciation was singularly clear. The flaw was an excess of vehemence which asserted itself once or twice. This was perhaps a sop to the gallery. With this exception the impersonation was more than creditable and Miss Mora honestly earned the recall given her.—*New York World*, Sept. 20, 1898.

Helene Mora played Hamlet very well. Miss Mora had the slim figure of a youth; her legs were straight and slender. Her shoulders were broad and flat. Her understanding of the lines was indicated clearly in her speech. Her reading in the deep tones of her unusual voice was agreeable. The distinct enunciation was remarkable. It is safe to say that nobody in the theatre missed a word of Hamlet's speeches, and that was not because of the force with which they were delivered, but from the intelligence and clearness of the elocution. Miss Mora was quite free from affected interpretations. The murder of Polonius behind the arras was swift and graceful. The actress' vehemence in the treatment of the mother was touched with the suggestion of pathos and despair. Throughout the half hour devoted to the scene she surely expressed as much of the character as could be revealed in the short time permitted to her in a vaudeville bill.—*New York Sun*, Sept. 26, 1898.

A BIG HIT AT POLI'S THEATRE LAST WEEK.

EMMA KRAUSE and MARGARET ROSA

Hear what the New Haven Register says:

A rattling good hit is made by Miss Emma Krause and Margaret Rosa, assisted by the Dutch Pickaninnies. These young ladies have wonderful voices and their songs and harmonized work are excellent. They are jolly comedians as well, and give a laugh-getter when the Pickaninnies sing the coon songs in German.

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The Hawthorne Sisters appeared in a brand new operetta at the Dearborn, yesterday, and did their share in causing the "standing-room only" sign to be used at that place of amusement. The Lily of Laguna is the title of the operetta. One of the sisters is the lily and the other is the gay military chap who woos and wins her in one round. Each one makes the most of the time allowed, and the audience testified its hearty approval.—*Chicago Chronicle.*

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at home in the future. The sketch closes with a medley of popular airs. Both Miss Deaves and Mr. Gamble acted with snap and vim, and sang with good effect. Miss Deaves' gowns excited the admiration of everyone. The sketch contains many amusing lines, and was well received. Williamson and Stone sang, danced and talked in rag-time, with good results. Mazur and Mazett were scorers in their comedy acrobatic work. Gardner and Gilmore did a pleasing musical sketch. The Pantzer Trio won favor with excellent contortion work. Pauline Moran, Joe Bonnell, Joe Linden, Edna Bassett Marshall, and the Brownings furnished the other numbers.

KOSTER AND BIAL'S.—Kelly and Ashby, who have been away from America for six years, made their reappearance last week, and scored a decided hit in their comedy acrobatic act. It is full of funny tricks and sudden surprises, and the house was kept in splendid humor while they were on. They do some of their work on a fake billiard table, the top of which is a spring board, and the novel idea brought them plenty of applause. The rest of the olio was the same as usual, and included the six Sennets, Blanche Ledlere, the three Sisters Merkel, and the three Avolos. In Gotham and Sir Andy de Bootjack were continued, and Josephine Hall won several encores for her "Rag-Time Liz" song. Cheridah Simpson's trick piano-playing is now a feature of the performance, but it hardly makes up for the absence of the symmetrical form of dainty little Daisy Dixon, who retired from the cast several days ago. A lot of new lines and business was introduced into Sir Andy de Bootjack last week, and it is going splendidly.

The Burlesque Houses.

DEWEY.—The elastic nature of things in the burlesque line was shown last week, when the Gay Masqueraders company played here under the title of Tammany Tigers. It was thought that the Tammany Tigers would be a good name to use as a drawing card just before election, and it was even so, as the house was jammed throughout the week. Adgie and her lions were the big feature, and the crowds held their breaths while the fearless Adgie defied her pets to make their supper from her shapely person. Bud Snyder made a hit with his bicycle act, which is excellent. The Clark Sisters, McCale and Danilea, the Murphys, Gilbert Girard, and others, appeared. There were two reviews, McNulty and the Model, and Columbia Forever, in which the entire company took part.

EIGHTH AVENUE.—One of the best companies here this season was Irwin Brothers' Venetian Burlesquers, who moved up from the Bowery and put in a week of good houses here. The Carmontelle Sisters, Howard and Mack, Harlan and Yost, Newell and Shevett, Rice and Eberlan, and the Versatile Trio all scored heavily. The closing farce was well acted and handsomely costumed, and caused whirlwinds of laughter. An extra word should be said for Hattie Carmontelle, who did wonderfully clever work in a negro character, and showed decided ability as a comedienne.

LONDON.—Joe Oppenheimer's Zero played to the usual big business. The burlesque was practically the same as it has been in seasons before, and much of it is, therefore, behind the age. There were some new electrical effects, however, along with pretty dresses and capital scenery. Mr. and Mrs. Augustin Neuville in their lively sketch, A Rehearsal With Interruptions, led the olio, which presented Fish and Quigg in knock-about business; Madden and McCarthy, in Irish comedy; Warde and Erwood, in songs and dances; Rawson and Baisley, in illustrated songs; Len Ross' female impersonations, and Herbert Ashley's Hebrew characterization. Several cheerless gags and some broad-guage business might have been omited without injury to the drawing power of the entertainment.

SAM T. JACK'S.—The burlesques, The Mock Turtle and A Warm Reception, continued to large audiences, and so did the living pictures and the concert first-part. Fatima danced sinuously; Nizarras and Borne, and the Davenport Brothers did their acrobatic turns; Phillips and Robinson contributed their neat act; Paulo and Dika sang in Parisian style; Lew Spencer talked, and Hanley and Jarvis gave their comedy sketch.

BOWERY.—Irwin Brothers' Burlesquers shifted to this house, and drew good audiences. The same entertainment reviewed in last week's MIRROR was given with pronounced success.

VAUDEVILLE JOTTINGS.

Minnie Dupree has not shelved her sketch, Dr. Deborah's Elixir, in which she made quite a hit at Proctor's recently. She is simply filling a special engagement with the co. playing Too Happy By Half, and will resume with Dr. Deborah's Elixir in a few weeks, assisted by Theodore M. Brown.

Carl St. Aubyn has joined Harry Lacy and Ida Van Sicien, and will appear with them in vaudeville.

Lull Warrenton, Virginia Claire, E. M. Parker, and Leland Webb resigned from the Edwin Rostelle co. on Oct. 20, and are now in Wichita, Kan., organising a high-class vaudeville co.

Adele Holladay, a pupil of Rose Eytinge, made a very successful debut in vaudeville on Sunday evening, Oct. 23, at the Star Theatre, in this city, in Augustus Thomas' sketch, That Overcoat, in which Rose Eytinge and Clement Bainbridge have been playing for some time. Both teacher and pupil are to be congratulated upon the excellence of Miss Holladay's work, and a bright career may safely be predicted for the young lady.

Falke and Semon have just finished a twenty weeks' tour of the Orpheum, Hopkins' and Castle circuits, and open on the Keith circuit Nov. 7 at the Union Square Theatre, New York.

There seems to be but one continual round of success to note for Rice and Barton's Big Gaiety co. At the Lyceum, Boston, the S. R. O. sign was in evidence every night. This was followed up by a very big opening day at the Lyceum, Washington.

Ollie Young is at the New Empire Theatre, Buffalo, N. Y., this week. He has just closed three weeks over the Proctor circuit.

John Hlavacek informs THE MIRROR that his star, Ruzena Brejcha, has returned to America from Europe, where she went to fill a three weeks' contract at the Orfeum in Prague. Judging from her letter heads, Ruzena's understandings are in a remarkably healthy condition.

The novelty in which the Three Clovers are soon to make their appearance is a dainty musical conceit written for them by George Totten Smith from an idea of Mrs. Maconochale, whose Nobodies from Nowhere in the Sunday *Herald* give evidence of her originality.

A. H. Knoll and Marie McNeil, cornetists, made a hit at Keith's Theatre, Boston, week of Oct. 24. Their admirers were out in force, and gave them a hearty welcome, as they were well remembered for their excellent work at Point of Pines, a Summer resort near Boston. They will take out their own co. next season in repertoire.

Daisy Dixon has left the cast of In Gotham at Koster and Bial's. Her dainty little figure will be sadly missed.

Eddie Page, formerly of Howard and Page, eccentric comedians, has joined A. E. Towne, delineator of Ethiopian comedy. They will be known in the future as Towne and Page, eccentric singing and dancing comedians.

Mortimer and Darrell were at the Trocadero, Omaha, last week, presenting their rube sketch.

Zelma Rawlston opened in Chicago yesterday. Next week she will be in St. Louis, and will then jump back to Chicago. She is under contract to the Tri-State Amusement Co.

The London agents of the American biograph are giving the Britishers an idea of what Yankee hustling means. There was a parade there the other day of some soldiers who had arrived home from India, and the biograph picture of them was shown at the Palace the same evening, just seven hours after the parade took place.

Ida Fuller was in Magdeburg, Germany, when last heard from.

J. W. Cragg, the famous acrobat with the large family, was made a grandfather for the eleventh time a few weeks ago. The latest addition is the son of Victoria Cragg-Cobbin, who was in the Cragg troupe up to the time of her marriage.

Lulu Winifred Loyal, professionally known as Lulu, of Ella Zuila and Lulu, the tight-rope walkers, was married in London to Joseph Meers, of the Meers Brothers, the tight-wire performers. Both performers are well known in America.

Tod Sloane's remarkable success in England has been made the subject of a song, written, composed and sung by Comedian Hyram Travers.

A show called Fourpawr's Circus is touring the small towns of England. While it was at a place called Thirsk recently a small boy threw a lighted match into some straw in the lion's cage and the poor beasts were badly scorched before the flames were extinguished.

S. Fernberger, the correspondent of THE MIRROR in Philadelphia, took occasion in one of his recent letters to commend the management and policy of the Keith Bijou. The paragraph was printed in display type at the top of the Keith advertisements in all the Philadelphia papers on Sunday, Oct. 16.

The Holly Tree Inn, a condensed version of Augustus Thomas' comedy of the same name, will be presented at the Pleasure Palace in November by a special cast.

Jane Martin, the correspondent of THE MIRROR at New Haven, who collaborated with Harry Lacy in writing his sketch, Bob Rackett's Pajamas, has written another comedietta, which will probably be produced by a well-known star in the near future.

James Horne, in his successful farce, An Awful Fix, will begin a return engagement over the Keith circuit, Nov. 21, in Philadelphia. Mr. Horne will have in his support Charles B. Hawkins, Ella Craven, and Beatrice Foster.

McWatters and Tyson have been very successful in vaudeville so far. They have played all the leading Eastern houses, and will now begin to work their way West.

Oscar Dane, the mimic, who was seen at the Third Avenue Theatre recently, will begin a three weeks' engagement in Boston on Nov. 7, opening at the Howard Athenæum.

The Schrode Brothers and Sarony Lambert have named their new musical pantomimic comedy A Curious Voyage.

The Glees closed their engagement with the Kennedy Players at Lancaster last week. Geraldine had a severe attack of grip, and is now at her home in Fulton, N. Y., under the doctor's care.

Daisy Ward Shea, the wife of Manager Shea, of the West End Music Hall on Eighth Avenue, was thrown from a carriage last week and severely injured. She was on her way to take the train for Syracuse, but will not be able to take the trip for several days.

T. J. Clarke, formerly chief electrician for La Loie Fuller, and at present with Solaret, has just completed an original and startling electrical effect, which he styles "The Fountain of Light." To the observer the effect produced is that of a beautiful fountain of vari-colored water playing on the drapery of the dancer, but in reality not a drop of water is used. Solaret will introduce this effect in her "Firmament" dance.

Alburtus and Bartram are filling a three months' engagement at the Wintergarden, Berlin. They have only one month open during 1899.

Five thousand people attended a monster cake walk in Detroit last week during the Exposition. The cake-walk lasted over an hour, and "My Ann Elizer," which is a good number for cake walking, was played incessantly.

Attalie Claire, the comic opera singer, made her vaudeville debut yesterday at Proctor's.

Frank Mario, formerly of Mario and Dunham, was in town last week on his way from Africa to London, whence he goes to Johannesburg.

In Gotham will be withdrawn from Koster and Bial's at the end of this week, and a new burlesque on The Christian, by Richard Carle, the indefatigable, will take its place.

Bruns and Nina's High Class Vaudevilles began their season on Oct. 24, at Saranac Lake, N. Y. They are carrying special paper and expect to have a very successful season.

Bert Coote made an elaborate production of Buckstone's old comedy, The Dead Shot, yesterday at Hyde and Behman's, Brooklyn, assisted by Julie Kingsley, George Trader, Harry Cashman, Albert Roberts, Leslie Haskell, and others. Mr. Coote intends to present this play in vaudeville in the Spring, after his special twenty weeks' starring tour in The New Boy.

The Metweef troupe of Russian dancers and acrobats made their American debut last week at Keith's, where they were applauded for their quaint feats.

Cissy Grant and Rita Durand, who are doing a sister act with the Knickerbockers, were the guests of the Pen and Pencil Club, of Philadelphia, on the evening of Oct. 20.

Clifford Leigh, who is now supporting Minnie Dupree on the Keith circuit, will probably appear in vaudeville with Mrs. Louise Thorndyke-Boucicault later in the season in a sketch written on entirely new lines.

Frey and Fields will reappear as a team in a new specialty, opening on the Keith circuit, at Philadelphia, on Nov. 7.

Florence Wrayland has left Fred Rider's Night Owls.

J. K. Emmet has purchased from Cockburn Harvey two one-act plays, which he will produce in vaudeville.

James Horan will play Strathmore in Nellie McHenry's sketch, Patchwork, which will be produced next week at the Pleasure Palace.

Mudge and Morton continue to meet with success. Miss Morton's singing of the "Zenda Waltz Song," with flute obligato, is a feature of the act.

The people engaged for Len Spencer's Minstrels are Len Spencer, Billy Golden, Cal Stewart, John P. Hogan, the Spencer Trio, the Three Murray Brothers, Goldin, the Gilmore Brass Quartette, under the direction of Tom Clarke, cornet soloist.

Bond and O'Brien have joined Edward Harrigan and Robert Fitzsimmons' Mulligan Guard Ball co. for the season.

Kitty D. Miley, of Scanlon and Miley, is making a big hit with her new repertoire of songs. The team is at Manchester, N. H., this week.

William Golden, of the Golden Trio, has brought suit against the N. Y., N. H. and Hartford R.R. for the recovery of damages, alleging failure on the part of the company to deliver a trunk, in consequence of which an engagement was lost. The claimant will be represented by Attorney M. Strassman, and the case will be tried the coming week.

Henry E. Dixey is meeting with great success in Charles Horwitz's sketch, The Mystery of the Mortgage. He was the feature at the Olympic, Chicago, last week, and will be the star at the Haymarket and Chicago Opera House weeks of Nov. 6 and 13.

Horwitz and Bowers' new song, "Because," is an established hit and is being sung everywhere.

Manager Tom Dinkins, associated with Louis Robie in the management of The Knickerbocker, reports excellent business on the road. Since the co. played in New York several changes have been made, the principal one being the production of a new burlesque called Mixed Ale, by George Totten Smith. It is said to be a very clever little farce-comedy in three scenes, and gives scope for the various performers. The new people engaged include Shayne and Worden, Raymond and West, Coogan, Rand and Tafe, Sadie Hart, and Ella Ray. The Knickerbocker will be seen in New York shortly.

Harry Thompson was the guest of Mayor Berry while the City Club co., of which he is a member, was at Grand Rapids, Mich.

Dick Burton's Rival is the new sketch by George H. Robinson, in which Emily Dodd, late of the Frohman forces, and James A. Keane, of the Madame Sans Gene co., are to appear in vaudeville, assisted by Thomas Ricketts.

Will H. Fox made his reappearance in London on Oct. 17.

The Finneys had a very narrow escape from death the other day in London. Their brougham collided with another vehicle and they were thrown out, but were not injured seriously.

Maude Courtney's pretty specialty has been appropriated by a vocalist now appearing in Chicago, who, not content with helping herself to the medley, has copied the costume, and uses the gestures and business invented by Miss Courtney. Like all imitations, the copy suffers by comparison with the clever original, and it is hardly likely that the imitator will benefit much by her lack of originality.

J. Nelson Downs, "King of Koins," will begin a nine months' tour of Europe, opening at the Palace, London, in April. He will afterwards visit Paris, Berlin, Vienna, and other cities.

The testimonial to Carver B. Cline took place at the Casino on Sunday evening last, and was largely attended. The bill included Josephine Hall, Louise Beaudet, Margaret Sylva, Walter Jones, Thomas Q. Seabrooke, Coyne and Walsh, Marie Matthews, Emma Krause, Herbert Ashley, Marie Dressler, Edna Wallace Hopper, the Avolo Brothers, John Gilbert, Julius Steger, Anna Brennan, Corinne, Marguerite Rosa, and Edna Aug.

Joseph Weber is under the doctor's care, as he is suffering from overwork. His part was played at one of the performances last week by David Warfield.

The Palace Music Hall, in London, cleared a profit for the year just finished of $100,000. The manager received his salary of $6,500 and a gratuity of $1,250. We have vaudeville houses in New York which do better than that, and the managers do not get any gratuities either.

Manager Gill, of Blaney's Boy Wanted co., now playing the Southern States, writes that "My Ann Elizer" and "Your Meal Ticket's Done Punched Out" are being sung nightly by his co. to many encores.

Notwithstanding that Sadie Stringham met with a painful accident in having her hand crushed, she gave a trial performance of her sketch at Tony Pastor's on Friday evening.

Anna Suits has secured the services of Master Clarence Bramblette and Little Lizzie Slaughter, pickaninnies, to assist her during the rendition of her coon song. These children are the champion cake walkers of their age, having won seventy-two competitions. The act has been very successful over the Hopkins-Castle Circuit. Miss Suits will be starred season of 1901-2 in a musical extravaganza, under the management of Louis Lesser, who is at present attending to her vaudeville bookings. Next Summer she will go to Milan to finish her musical studies.

H. Brunelle has secured the People's Theatre for a series of Sunday night concerts. His concert at the Third Avenue Theatre on Sunday evening last was a great success in every way, and he will continue to give them at that house.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—The past week more lovely weather arrived, and in consequence the theatres generally suffered. This week starts in nicely with many excellent bills. At the Olympic Manager Castle offers Harry Atkinson, Leonidas' dogs and cats, Flo Irwin and Walter Hawley, the Rag Time Four, Nellie Maguire, Herbert Albini, Mr. and Mrs. Harry Budworth, Shonnert and Govenale, Leo and Chapman, Kleist Brothers, the Garnellas, Koshme and Chaplain, Mons. Guilbert, and the Kosme Children.

Manager Brady, of the Dearborn, has a splendid bill, which includes Thatcher and Marbel, Zelma Rawlston, McNish and Albro, Gertrude Rutledge, the biograph, and the stock co. in Lord Chumley.

Colonel Hopkins always has something that his patrons like, and this week is not an exception to the rule. His programme consists of new pictures by the interesting biograph, the great favorites, Barney Fagan and Henrietta Byron, Eckert and Berg, the Avalos, Baldwin and Daly, Kimball and Donovan, and the stock co. in The War of Wealth.

Harry Earl, director of the Masonic Temple, also has an exceptionally strong coterie, including James Thornton, Willard Simms, Mr. and Mrs. Tom McIntosh, Bonnie Thornton, Kinzo, Eloise Mortimer, Davenport Brothers, Dolly Mestayer and her pickaninnies, Solaret the fire dancer, who is making a great hit, and several others. The Temple's first Winter season is a success, and the manager is giving his patrons their money's worth.

Mr. Kohl, of the Chicago Opera House, is never without a good attraction, and his well selected list this week consists of Harry Lacy and Ida Van Sicien co. in Bob Rackett's Pajamas (first vaudeville appearance here), Anna Teresa Berger, Chicago Lady Quartette, O'Brien and Buckley Brothers, Oriska Worden, Quigley Brothers, Anna Suits with her pickaninnies, who also deserve special mention; Lorenz and Allen, William Schear, the Maginleys, Three Heards, La Pell and Edwards, Mullalley Trio, Smith and Vanetta, and others.

Over at the Haymarket Jay Rial has a number of good entertainers, giving the utmost satisfaction. Henry E. Dixey comes first, and I am glad to say his new act is a success. The others are Trolley Car Trio, Nelson and Milledge, Billy Carter, Kingsley Sisters, Three Little Japs, Kathleen Warren, Leon Sisters, Powers and Hyde, Tom Mack, De Hollis and Valora, Robert Meyers, Breeton-Runkel Trio, Frank Hall, and several other capable people.

Charles P. Salisbury, manager of the Great Northern, continues to give his patrons worthy and expensive attractions, and his programme includes Henry Lee, who is remarkably clever, Mr. and Mrs. Dustan, Batty and his trained bears, Jeanne Franko, Jennie O'Neil Potter, Bedford and Nild, Jess Dandy and D'Villiers, and Stover's views.

Items: Sam T Jack has the Royal Burlesquers, and the performance is a good one from start to finish.—The Gaiety has farce-comedy this week, and the Drexel and Savoy both have burlesque and vaudeville.

WILLIAM FITZGERALD.

BOSTON, MASS.—Ring down the curtain! Boston's first attempt at being real naughty has ended, and the final chapter of the venture of establishing a music hall and beer garden combined was completed last Friday, when the city arranged to cancel the lease of the old Public Library Building. Mr. Farmer's lease ran until the first of next July, but he preferred to make a settlement rather than keep it, and the city feared that introduction of a cheaper sort of entertainment might work harm to the value of the property. He pays the rent for a part of the time, and the city takes the chairs, stage furnishings, etc. The intention is to have the place used as a sort of forum while the repairs on old Faneuil Hall are being made.

Minnie Dupree is the bright and shining light of Keith's programme this week, and a bright and shining light she is, too. Her popularity in Boston is of the greatest, and the fact that she was induced to make a vaudeville debut will make more attractive than ever the programme for this week. She appears in Too Happy by Half, and is supported by Clifford Leigh, J. Frank Sherry, and Lucille Ainscotte. The other attractions are the Hungarian Boys' Band, Dixon, Bowers and Dixon, the Macarte Sisters, Grapewin and Chance, the SaVans, Conroy and McDonald, the Ladies' Verdi Quartette, the Willett-Thorne farceurs, the biograph, Sisters Coulson, Dan and Bessie Kelley, Doll and Burden, Swift and Chase, Consolidated Trio, and Hal James.

Weber and Fields again seem to have a monopoly on the Boston burlesque houses with their trademark. The Glad Hand Burlesquers are at the Girard, presenting in their olio Douglas and Ford, William Halliday, Thomas Ward, Post and Clinton, Fields and Wolley, James H. Manning, and Master Weston. The Thomas and Watson Comedy co. give The Surprise Party. At the Howard the same firm's Dainty Duchess Burlesquers introduce John C Clarke, Burke, the Mimic Four, Montague and West, Mayes and Brandy, Kessler and Garrick, Raymond Clarke, Allene and La Rue. In the house olio appear Carrie Scott, Eugene Neidert, Alexander W. Wilson, Irene Mackey, Pete La Mar, Hogan and Glenroy, Hill and Hill, and Rose Jeanette.

Gay Morning Glories are the floral attraction at the Lyceum, with Dorothy Neville as the most glorious of them all. I well remember what Philip Hallen said of her when she was shown in The Lady Slavey. Others in the co. are Grant and Grant, Linnett Fiske, Wills and Barron, McCabe and Sabine, McCloud and Melville, McPhee and Hill, and Preston and Balmaine.

Peter Maher is the pugilistic star at the Palace this week. Among those with him are the McLains, Fred St. Onge and Lou Clay, Owley Randall, Mattie Boorman, the Ramsey Sisters, McAvoy and Williams, Harry Taft, and Sigole.

At Austin and Stone's appear Hornmann, Christine's Troubadours, Belmont and Weston, Hayman and Hayman, Leaumore Sisters, Costello and Griffiths, Allen Sisters, Marion Sawtelle, Cuponti and Marie, Tyler's Georgia Sextette, Bemis, the Datnands, Joyce and Strand, and Dick Palmer.

Mrs. L. Ormiston Chant, who has in times past been the leader of several crusades against the music halls of London, in an effort to raise the moral tone of the entertainment given in these places, and has been largely responsible for their decidedly improved condition, has been recently taking part in a newspaper discussion of the sub-

VAUDEVILLE. VAUDEVILLE.

HEADLINERS.

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ROBERT DOWNING,
MARIE TAVARY, SIG. DEL PUENTE, BESSIE BONEHILL,
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ject, which is being conducted in the London *Times*. As usual, Mrs Chant shows good judgment by holding up B. F. Keith's theatre in this city as the model after which all variety houses should be patterned. JAY BENTON.

PROVIDENCE, R. I.—On Oct. 24 Keith's New Theatre was thrown open to the public and we now have high class vaudeville from 12.30 to 10.30 daily at 25, 35 and 50 cents. The attendance was very large and the general verdict is that Providence now has a theatre of which it may well feel proud. The bill included fifteen numbers and every act was a winner. The biograph pictures were warmly applauded, especially one showing the Providence pets, the First Rhode Island Volunteers, at Camp Meade. Minnie Dupree, Clifford Leigh, and J. Frank Sherry in the one-act sketch Too Happy by Half, George Fuller Golden, Della Rocca, Three Sisters Macarte, Dudley Prescott, Giguere and Boyer, Gloss Brothers, Fredericks Brothers and Tenny, Morton and Reville, Willett and Thorne Comedy co., Antoinette Cyr and Eddie Hill, Watson, Hutchings and Edwards, and O'Brien and Havel all made hits. Week 31: Cora Tanner, Charles R. Sweet, Charles Kilpatrick, Leroy and Clayton, Professor Morris' educated ponies, A. O. Duncan, Harrigan, Rolx, Coulson Sisters, Knoll and McNeill, Forrester and Lloyd, Morel and Evans, Kittie Bingham, Three Buffons, American biograph and dissolving views. ==Manager Spitz had another big week at the Olympic 24-29 and S. R. O. was in order every night. The attraction was Weber's Dainty Dutchess co., who appeared in a first-class bill. Carrie Scott figured prominently and her tough girl specialty pleased immensely. Raymond and Clark, Montague and West, Allen and LaRue, Hayes and Bandy, Burke Brothers, and Keeler and Carrick were also on the programme.—Al. Reeves' Big Show 31 5.==At the Westminster 24-29 Fred Rider's New Night Owls appeared in a programme that seemed to please. Bright music, good singing and pretty costumes were in evidence. Specialties by Charles Fulke, Charles H Duncan, Hamilton and Wiley, Swift and Chase, and Frye and Allen. Business good. Harry Morris' Little Lambs 31 5.==Item: The staff at Keith's this season is as follows: Charles Lovenberg, resident-manager; C. W. Currier, assistant-manager; H. I. Dillenback, press-agent; George F. Hardy, treasurer; Francis McCann, stenographer; C. A. Dunlap, stage-manager, and R. P. Bernandini, electrician. HOWARD C RIPLEY.

PHILADELPHIA, PA.—The centre of attraction during the entire week of the Peace Jubilee was Keith's Bijou. People were turned away at every performance. This week, with an entire change of novelties, patronage remains the same, which speaks volumes for the theatre and its capable management. S. Miller Kent and co. in Jack's Past, O'Brien and Havel, John E. Camp, Yorke and Adams, Alice Raymond and John Kurkamp, Crimmins and Gore, Behrnell Trio, Doherty's dogs, Robby Ralston, Whiteley and Bell, Sheehan and Kennedy, La Belle Male, Barry and Barnon, the Two Fords, the Tanakas, and the biograph, with new views of the military parade, taken last week during the Jubilee, which are a great feature and one of the most successful in the week's programme.

Fred Rider's Moulin Rouge, with pretty girls, charming principals and attractive burlesques, is always a welcome feature at the prosperous Trocadero, which, under the able management of Floyd Lanman, is coining money for the house and traveling combinations. Harris and Walters, Wills and Collins, Cooper and Stewart, Maccari Sisters, Bob Gordon, and Cuerbo and Nolan supply the specialties, which are all new, swift and up to date. The ballet and scenic effects are on a grand scale and deserve the large patronage. Next week, Zero. Al. Reeves' co. 14.

Rice and Barton's Big Gaiety co. hold the week at the Lyceum with a very attractive bill and two new burlesques. It is a lively, pleasing entertainment, opening to large business. Week 7, Australian Beauties, headed by Baroness Blanc.

Reilly and Woods' Big Show, which appeared three weeks ago at the Trocadero, is at the Kensington, where the combinations take the greater portion of the receipts. Merry Maidens 7.

Winchester and May, Frank Whitman, Adams and Taylor, Nellie Lytton, Adair and Day, Hayter and Hayter, Kennedy and Quatrelli, Madame Salow, and Henry Ringer are the vaudeville cards at the Arch Street Museum. S. FERNBERGER.

BUFFALO, N. Y.—Hyde's Comedians packed Shea's Oct 24-29, the combination being one of the strongest ever booked here. Helene Mora was the topliner. Her phenomenal baritone voice won her many plaudits. Lafayette, whom we have seen once before this season, scored strongly. Canfield and Carleton, McIntyre and Heath, Reno and Richards, Hayes and Lytton, the Goolmans, and Montgomery and Stone were also well received.==Bryant and Watson's Australian Beauties were the attraction at the Court Street Theatre 24-29 with Baroness Blanc as a special feature. Business big. Vanity Fair follows.==The Black Patti and her Troubadours did most acceptable business 24-29 at Music Hall. The reception accorded to the star was in the nature of an ovation. Ernest Hogan was also heartily received. Co gives a special concert at Lyceum 30==W. C Frazier and Carrie Worthington, of Black Patti co, were married by Mayor Diehl 26.==The opening of the new Empire Theatre, Mitchell H. Marks, manager, which occurred 24, was a distinct success and the future of the house would seem to be assured. In the opening bill were the Bannacks, Maude Beall Price, Judge, Dick and Alice McAvoy, Clements, Marshall and Little Sunshine, John R Harty, and the lifeograph.==Items: Flora Mitchell, a vaudeville performer, who has been in destitute circumstances in this city through illness and hard luck, will take a benefit at the Lyceum in the near future.—Mike Shea is at present in New York booking talent for his Garden Theatre.—Rumor has it that Alphonse J. Meyer, one of the directors of Shea's, will soon take upon himself the proprietorship of a well-known hotel in town.—LeClair and Leslie joined Fields and Lewis' Burlesque co. in Pittsburg 24. Mr LeClair will stage the burlesque.—Henry Marcus has resumed his duties as leader of the orchestra at Shea's. RENNOLD WOLF.

BALTIMORE, MD.—The New Winter Garden, at Electric Park, opened for the first time 7. The auditorium is a little beauty, lined with mirrors, brilliant with electric lights, and is just as cozy and homelike as can be. Spacious verandas all around it are inclosed with glass, and here refreshments of all kinds are served during the evening. The opening bill included Florence Wolcott in selections from The Geisha and The Circus Girl, Adelman and Lowe, and Charles Grapewin and Anna Chance. Manager Fenneman has not hesitated to spend money lavishly in his desire to please, and his enterprise merits liberal patronage.==Fields and Lewis' Broadway Burlesquers are at the Auditorium Music Hall, and give a first-rate vaudeville bill, with Lottie Gilson and John Kernell as the principal features. Miss Gilson has some new songs, which she sings in her inimitable way, and John Kernell is just as funny and just as popular as ever. Among the others are Leclair and Leslie, Merritt an Ronella, the Mitchell Sisters, and Marie Richmond. The performance concludes with the bright burlesque, A Gay Night on the Casino Roof-Garden. Russell Brothers, in their farce-comedy, Maids to Order, 7.==The attraction at Kernan's Monumental is Hurtig and Seamon's Bowery Burlesquers. A good olio is presented. Among those participating are Truly Shattuck, the World's Trio, Gracey and Burnette, Lewis and Elliott, Loney Haskell, Vinnie Henshaw, Gladys Van, the Nelson Sisters, Tom Carter, Louise Auber, Pauline Moran, and Yutakmee and a troupe of Chinese actors. Venetian Burlesquers 7. HAROLD RUTLEDGE.

SAN FRANCISCO, CAL.—Mr. and Mrs. Edward Milton Royle captured their audiences at the Orpheum week Oct. 16-22 in Captain Impudence. Royle as Captain Shields was excellent. He has a style of his own and his rendition of the part was appreciated to a degree. His wife, Selena Fetter Royle, made a great hit. Nothing as good has been seen at the Orpheum for many a day. Mary Norman was as popular as ever with her perfect mimicries. Felix, the grotesque acrobat, was clever and funny as before. Ray Burton gave a good performance. Louis Granat whistled himself into favor. Johnson and Dean, Howard's ponies, Capron Brothers, and Lydia Barry scored successes. Heading the new attractions for week 24 will be John C. Rice and Sally Cohen and the Rossow Midgets. Among the holdovers are the Royles, Mary Norman, Granat, Felix and Barry, and Ray Burton.

The new vaudeville enterprise, the Alhambra, closed suddenly the night of 19. It was given out that the unexpectedly poor performance given by the much-ly advertised Cuban Opera co. was the cause. The funds are said to be low. However, the house is to be reopened Oct 30, never to close again, Manager Harry Jackson says.

Robert Downing and Will S. Rising, whose engagements at the Alhambra were so suddenly cut short, announce that they will appear with their co. in a new play by Joaquin Miller, the Poet of the Sierras, at one of the local theatres shortly.

Lillian Stewart, who was Harrigan's original tough girl, is still a big drawing card at the Chutes. FRED S. MYRTLE.

CLEVELAND, O.—In many respects Weber and Fields' Con-Curers co. is the best seen at the Star this season, and opened for the week to two immense houses Oct. 24. The olio contains many good artists, the best being Georgia Gardner and Edgar Atchison Ely in A Wife's Strategy. They are both young and handsome and do refined comedy work. The Pantzer Brothers are par excellence as athletes. John E. Drew, who, by the way, is a brother of Manager Drew, of the Star, is one of the best soft shoe dancers on the stage, while George Dailey and Harriet Vokes, the Clayton Sisters, and Sam J. Ryan are all deserving of praise. The Con-Curers is a fine piece of satire, and contains many bright features. Week Oct. 31, Miaco's City Club co., followed by H. W. Williams' Own co.==Items: J. H. Fox, manager of the Con-Curers co., was educated in Cleveland, going to New York with his parents when only fifteen years old. Mr. Fox, during his stay here week 24, met many of his old friends and made new ones, who will be pleased to see him again.—Wood Campbell, associate-manager of the Star, who has been away for the past six months with Buffalo Bill's Wild West, is back in town, and his smiling face is seen in the lobby every evening.—It is the intention of Manager Stair to convert the Lyceum into a continuous house next season, playing nothing but first-class specialty artists. WILLIAM CRASTON.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z Poli, manager): Business is always the same at Poli's; S. R. O. at every performance and a good bill. For week Oct 24-29 A Strange Baby was presented by Sidney Wilmer. Walter Vincent, and Olive White, and has proven most amusing. Harry Edson's dog made an emphatic hit. The Review Comedy Four have delighted the audiences. Lydia Dreams, the Everett Three, the Mallorys, and Miss Brooks and Mr. and Mrs. Larry Tooley helped make up a good bill. For week 31-5 Lillian Burkhart, Watson, Hutchings and Edwards, Rice Brothers, Pantzer Trio, Cyr and Hill, Gertrude Mansfield, Johnny Carroll, and Adie Crawford.==Grand Opera House (Breed and McKenna, managers): Press Eldridge, an old New Haven boy, was the feature here week 24-29. His popularity is never-ending and his turn was the signal for intense enthusiasm. Alice Shaw and her twin daughters were another feature and their work pleased all. Herbert's dogs, Frances Harrison, Nellie Seymour, Lynch and Lovely, the Musical Ravens, Derenda and Breen, and the Quigley Brothers completed the olio. For the week 31-5 Kittie Mitchell, Leo Dervalto, Lillie Western, Conway and Leland, Maud Beall Price, Bursell, The Healeys, Zimmer, and Vinie DeWitt. JANE MARLIN.

ALBANY, N. Y.—Leland Opera House (F. F Proctor, manager: P. F. Nash, resident-manager): Week Oct 24-29 opened to big attendance. There was a good bill, headed by Robert Billiard in The Littlest Girl. Others were Gus Williams, Vilona Sisters, Rossi Brothers, Rio Brothers, Leavitt and Nevello, Guilbert, California Trio, and Nettie Fields. Several new and interesting views were exhibited by the biograph. Week beginning 31: Felix Morris is the star.==Gaiety Theatre (Agnes Barry, manager): May Howard and her Alimony Club 20-22. The co. includes Wilson and Massoney, Mills Trio, A. H. Weston, Crowley and Fowley, Flynn and DeCosta, Irene Watson, and Moran and Wesley. White Crook Burlesquers 24-26 played to good business and the performance is one of the best of the season. Agnes Behler, Morrison and Markey, Rosa's dancers, Vernon and Mack, Ned Monroe, Byron and Langdon, Melrose, Electro and Florette are in the co. Butterfly Burlesquers Oct. 27-29. CHARLES N. PHELPS.

WASHINGTON, D. C.—Irwin Brothers' Venetian Burlesquers, a brisk and breezy combination of specialty and burlesque, occupy the boards of the Lyceum this week, opening to a large and highly pleased audience. Among the clever people are Winnie Richards, Newell and Shevett, Sisters Carmontelle, Howard and Mack, Versatile Trio, Harlan and Yost, Russell and Tillyne, Rice and Eberlan, and Jennie Clifford. Miner and Van's Bohemian Burlesquers 7.==The Bijou week commencing 31: Mathews and Harris, Adelina Roattino, Golden, Emma Carus, Dreyfus, Thomas and Quinn, Fred Niblo, and the Fields. The favorite Nina Collins, Johnnie Weber, David Schaeffer, Bobby Bryant, Austin Walsh, Lillian Grist, Bonnie Goodwin, Mamie Remington, Rose Carlin, Maud Myring, and Siddonne Dixon remain.

Item: Manager Gassenheimer has closed his Winter Garden Concert Hall temporarily to make alterations and improvements. JOHN T. WARDE.

PITTSBURG, PA.—The Broadway Burlesquers opened at the Academy of Music Oct. 24 to a crowded house. Lottie Gilson, John Kernell, and Fields and Lewis headed one of the strongest aggregations seen here for some time. The Gay Masqueraders' co. follows.==At the Avenue 24 good houses welcomed a first-class vaudeville co. headed by Al. Leech and the Three Rosebuds, Hilda Thomas, Frank Barry, and a host of other specialists. Next week Lydia Dreams and co.==The vaudeville bill at the Grand 24 included Lee Ingham, the Keegans, and others. The biograph is still retained, presenting new and interesting pictures each week.==At Harris' Musee Theatre Stewart and Gillen were seen week of 24-29 supported by a good co. E. J. DONNELLY.

JERSEY CITY, N. J.—Oppenheimer's Miss New York, Jr., co. came to the Bon Ton Oct. 24-29 to good business. The performance opened with a funny skit called Fun on the Blue Line. A number of bright specialties are introduced. The olio presented the Hill Sisters, the Craig Musical Trio (an excellent act), Sadie and James Leonard, the comical Judges, and Frank Forrest. Yankees in Cuba was the closing burlesque and it was handsomely staged and costumed. Weber and Fields' Con Curers' co. 31-5. Reilly and Woods' co. 7-12.==Property Man George Lucas has closed at the Bon Ton Theatre. WALTER C. SMITH.

MILWAUKEE, WIS.—A large and appreciative audience greeted the new bill at the Alhambra Oct. 24, which consists of Kimball and Donovan, Patti Armanti, Chinese Johnny Williams, the Wilson Family, Brewer and Brown, Hayden and Heatherton, Ollie Hayden, Hugh Stanton and Florence Modena, and the Great Avolos. Week commencing 30: Harry Williams' co., including the Four Cohans, Waterbury Brothers and Tenny, Jones, Grant and Jones, Elinore Sisters, Polo Brothers, Clarice Vance, Emmons, Emerson and Emmons, and Webb and Hasson. C. L. N. NORRIE.

NEWARK, N. J.—Waldmann's New Theatre (Fred Waldmann, manager): Sam Devere's co. presented a clean and interesting bill Oct. 24-29. Bartel and Morris, Coakley and Huested, Fortuni Brothers, Sam Devere, Barnes and Sisson, Franchonetti Sisters, and Joe Welch furnished fun in great variety. The pictures of the biograph were especially fine. The Peep o' Day Club closed the performance. Business opened very good. New City Sports 31-5. Joseph Hart and co. 7-12.==Waldmann's Opera House (Louis Robie, manager): May Howard co. 24-29. Wilson and Massoney, the Mills Trio, Al. H. Weston, Crowley and Fowley, Flynn and De Costa, Moran and Wesley, and Irene Watson did specialties. Business very good. 31 5 Miss New York, Jr. 7-12 The Knickerbockers.==Krueger Auditorium (H. S. Healey, manager): At the weekly concert 25 the following artists drew a good house and gave satisfaction: Weston and Deveaux, Henry Frey, the Two Graces, Lelia M. Trimble, Sheridan and Forrest, Fred Niblo, Williamson and Stone, and the Brothers Borani.==Items: The handsomest vaudeville house greenroom in this country was opened last week in Waldmann's New Theatre. The floor has a green velvet carpet, the walls and ceiling are decorated in green and gold. The furniture is in harmony with the room and was bought by the employes of the house and presented to Manager Waldmann.—The following additions have been made to the May Howard co. since the season opened: Professor Schilling, director; Wilson and Massoney and Crowley and Fowley.—The following artists have been engaged by Manager Healey for his Sunday concert during the season: LeClair and Leslie, Lotta Gladstone, Truly Shattuck, Montgomery and Stone, Review Four, Brilliant Quartette, Nellie Seymour, Arnold Sisters, Edith Hall, Margaret Webb, the Three Goldens, and others.

ST. PAUL, MINN.—Olympic (John Balestra, proprietor; B. Sodini, manager): Week Oct 24-30, good-sized audiences. Adraine, Edna and Edith Wollma, Pearl and Dan Russell, Martha Smith, Violet Earle, Reta Wilson, Christie and Dalton, Polly O'Neill, Nellie Oneita, Babe Harrington, May Stewart, Nettie Evans, Bessie Green, James Walker, Edward La Due, and Charles Ellsworth.==Palm Garden (A. Weinholzer, manager): Week Oct. 24-30, large attendance. The clever entertainers were Tillie and Eddie La Rose, Emil Chevriel, Bennington and Thompson, Dottie Harrison, Millie Scott, Mollie Thompson, Lillie Gardner, Myrtle Cleveland, Sam Green, Bobby Carroll, and F. R. Pegley.==Tivoli (John Straka, proprietor): Mr. Straka always pleases his patrons in presenting an excellent musical programme. May Ramond and Mike Carr are re-engaged week Oct. 24-30. Business very good.

CINCINNATI, O.—People's has one of the best co.'s of the season Oct. 23-29 in Clark Brothers' Royal Burlesquers, and of course it is doing well. It has the Mignani Family, Howard and Emerson, Dot Davenport, the Cosmopolitan Trio, Bixley and Weston, and Tenley and Simmons. A rousing burlesque, An Alderman's Election, concludes the entertainment. Sheridan and Faust's Metropolitan Burlesquers follow.==Manager Anderson keeps steadily on with his high-grade fashionable vaudeville shows at the Fountain. Another good bill is on this week, consisting of De Laur and Debrimont, Annie Hart, Bennetto, Rench and Kennedy, Brannon and Collins, Baldwin and Daly, Stanley and Jackson, and Blockson and Burns. The biograph continues to contribute to the pleasure of the audiences.

LOS ANGELES, CAL.—Orpheum (J. H. Rosenthal, manager): The usual heavy business reigned Oct. 17-24. Cawthorne and Forrester in their sketch, A Damage Suit, created roars of laughter and were the feature of the bill. Miss Forrester is particularly happy in her coon songs. Lew Hawkins was very funny. Sells and Young scored in an exceedingly clever and graceful pantomime and contortion act. Mulvey and Inman danced their way into favor. Pearl Andrews was clever and popular in her imitations of noted vaudeville artists and band leaders, and the Sankey Brothers made a decided hit in their artistic gymnastic act. Of the holdovers, the Two Paolis repeated their former clever performance, and the Anglo-American Quartette were heartily applauded for their excellent singing. Coming 24: Beatrice Moreland and co., Howard's ponies, and Johnson and Dean.

KANSAS CITY, MO.—Orpheum (M. Lehman, manager): I will soon run out of superlatives or be obliged to use over and over the same ones, in reporting on the bills offered at this house. Week Oct. 23-29, Leonidas' dogs and cats were probably a big novelty. Mr and Mrs R J. Dustan were exceedingly clever in The Man Upstairs, in which they kept the audience in an uproar. The Three Angels Sisters, in songs and whistling, were attractive, and Carr and McLeod were satisfactory. Annie Suits, supported by a couple of pickaninnies, made a hit, and Arniotas, strong woman, did some difficult feats. Swan and O'Day, Millian and Shields, and Edward Reynard completed the bill.

LOWELL, MASS.—Bijou (Flynn and Kirby, managers): Attractions week Oct 24 are Decker and Willis, Bessie Earle, Scanlon and Millay, Bob Cole, Hayes and Hobson, Gracie Fox and Pete Conroy. The attendance is very large.==Nickelodeon (Albert Eddy, manager): Entertainers Oct 24-29 are the Litz Troupe, Bebe Frances, Julia Crosby, Alice Lomas, Frank Emerson, John Gorman, and the Leonard Sisters. Business is easy.==People's (Berry and Dana, managers): The bill week of Oct. 24 numbered Sam Diamond and all the little Diamonds, John R. Vahlon, Humes and Clayton, and Madame Gallbuck. The patronage is medium.

INDIANAPOLIS, IND.—Empire: The Tammany Tigers closed a remunerative three-night engagement Oct. 26. A fairly good performance is given, with the following people in the olio: Chappelle Sisters, C. W. Williams, Mlle. Flora, the Tiller Troupe, Carlin and Clark, Four Emperors of Music, and Silvern and Emerie. The performance opens with the shadowscope and closes with a skit entitled Hotel Girly-Girly. The management has failed to hear from the Me and Jack co., booked for Oct. 27-29, and as a result the house will be dark on those dates. Jermon's Black Crook week of Oct. 31. Clark Brothers' Royal Burlesquers 7-9. Rose Hill co. 10-12.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, lessee; W. B. McCallum, manager): Business to the capacity Oct. 24-29. The bill included Milton and Dollie Nobles in Why Walker Reformed, Lotta Gladstone, the Seymours, the Morellos, Herr Von Palm, and the Telephon Trio (Dee, Revere and Deal), in a pleasing mixture of comedy, singing and dancing. Lillian Revere's artistic work caught the crowds and she was warmly applauded. The biograph retains its popularity. Thomas and Barry, Wells and Loretto, Eulalie, Frencielli and Lewis, V. P. Wormwood, the Barros, and biograph 31-5.

TROY, N. Y.—Star Theatre (Buck and Keller, managers): Harry Morris' Little Lambs 20-22; fair houses. Ford Brothers, Johnson Trio, living pictures, Jean Cunningham, Patterson Brothers, Belmont and Weston, and Dilks and Wade gave satisfaction. Butterfly Burlesquers 24-26; co. and houses fair. White Crook 27-29==Gaiety (James Hearne, manager): Dave Marion's Extravaganza co. 24-29; good houses. George Barlow, Lew Wells, Lawson and Nixon, Dave Marion and Fanny Vedder found favor. Gay Girls of Gotham 31-5.

FALL RIVER, MASS.—Casto Theatre (Al. Haynes, manager): Week ending Oct. 29, Cora Tanner and Louis Massen in Drifted Apart attracted good audiences. The bill also included Madame Flower, Gregory and Durell, Edwin R. Lang, James W. Bingham, Saville and Stuart, and Ned West.==Rich's Theatre (A. E. Rich, manager): Al. Reeves' Burlesque co. Oct. 20-22 attracted large business. In the olio were Mitchell and Jess Dixie, Cope Sisters, Barton and Ashley, and Al. Reeves. Dark 24-29.

ERIE, PA.—Lyceum (Harry E. Knowlton, manager): Arneson, the equilibristic marvel, and Duffy, Sawtelle and Duffy were the features week of Oct. 24, making big hits. Following bill week of Oct. 31: Charlie Diamond, Lotta Gladstone, Beatrice Diamond, Nelsonia, the Blackeslees, Charles Inness, the Kelly Trio, Jackson and Douglass, the Ashleys; business good.==Item: Manager Knowlton issued an invitation to Darkest America co. to attend the matinee in a body 26. Invitation gladly accepted.

WILMINGTON, DEL.—Wonderland (W. L. Dockstader, manager): Business is very good, although the stock co. is not meeting with as much success as was expected, and in consequence next week will be its last. This week they are presenting The Ranch King. The people are Bryant and Saville, De Ruiz and Granville, Merritt and Royella, and Van and Vera. Week 31-5: Emery and Nodine, McDonald Brothers, Belle Wilton, Legge and Daniels, the Robbins, and Levine and Booth.

OMAHA, NEB.—The bill at the always crowded Trocadero week of Oct. 23 is Mortimer and Darrell, Marie Castello, Frederick Welcome, Fogarty and Francesca, Forman and Howlett, Leo and Chapman, Hines and Remington, and Pianka and her lions.==At the Wonderland Manager Bert Davis presents Dorothy Russell, the Hoffmans, Florence Brockway, Allie and Bab Woods, John Shannon, and Professor Mints' trained dogs.

DETROIT, MICH.—At Wonderland a good programme is being offered week Oct. 24. George Evans, Elvira Francelli and Thomas Lewis, Wills and Loretto, and Patsy and Sadie Brannigan are in the co. The best of all things at this theatre are the biograph pictures.==At the Capitol Square the Rose Hill English Folly co. is furnishing the entertainment week of 23-29. Next week, Nini Diva's European Sensation.

SPRINGFIELD, MASS.—The Nelson (P. F. Shea and Co., managers): Week Oct. 24 Mr. and Mrs. Arthur Sidman in a little sketch full of real humor. Stine and Evans, Ellsworth and Burt, Seymour and La Rose, Adeline Marden, John Zimmier, Mike Tracy, and the biograph. Week Oct 31 vaudeville and the biograph.

AKRON, O.—Assembly (Edward DeMarr, manager): This theatre will open Oct. 31 with high-class vaudeville; change of programme weekly. The prices are 10-20-30 cents. There will appear 31-5, Purcell and Maynard, Jennie Curtice, Gallagher and Barrett, Jerry Hart and Beatrice Leo, Harry E. Boyd, Lorraine and Howell and their canine actors.

NEW BEDFORD, MASS.—The New Olympic Theatre, 69 William Street, will be opened as a vaudeville house Oct. 31 under the management of J. C. Watson. Continuous performances will be given from 10.30 A.M. to 10.30 P.M. Mr. Watson was formerly treasurer of Austin and Stone's Boston house.

LAWRENCE, MASS.—New Theatre (C. H. Prouty, manager): Clifford's French Maids Burlesquers to good business Oct 24-26. Mardo, the juggler, was the feature. The Sporty Widows 27-29. Roeber and Crane's Vaudevillains 7-9.

SARATOGA SPRINGS, N. Y.—Palm Garden (Cameron and Collins, managers): For week of Oct. 24: Alexander Cameron, Mae Eddyson, Laura Wyball, Sara Leslie, and Annette Wittzie. Business continues good.

READING, PA.—Fox's Pleasure Palace (John C. Fox, manager): The Gay Morning Glories gave a good performance to large houses Oct. 20-22. European Sensation Burlesquers gave a fair performance to large houses Oct. 24-26.

PATERSON, N. J.—Bijou (Ben Leavitt, manager): Bryant and Watson's American Burlesquers Oct. 24-29 to good houses. The co., headed by Watson and Dupré, made a decided hit. Perry and Burns, old favorites, scored their usual hit. Zero 29-5.

SCRANTON, PA.—Gaiety (T. D. Van Osten, manager): Monte Carlo Girls Oct. 20-22 to fair houses. Weber and Fields' Glad Hand co. 24-26 to good business. Excellent entertainment. Ed F. Rush's European Sensation 27-29. Knickerbockers 31-5.

TORONTO, CAN.—Auditorium: The Darktown Swells are in their last week Oct. 24 and are drawing good houses. The specialties are by T. J. Farron, Johnson and Cassell, and Bebe Riel.

MONTREAL, CAN.—Theatre Royal (J. B. Sparrow, manager): Oct. 24-29 Reilly and Wood's Big Show opened to crowded houses; co. considerably above this season's average.

UTICA, N. Y.—Bijou Theatre (A. Chevalier, manager): Week Oct. 24: Cad Hunter, Ormson, Little Flora, La Clair, La Nade and Rith, McIntyre and Rice; business fairly good.

OURAY, COL.—Gold Belt Theatre (Ed Kelley, manager): This house closed Oct. 23 after a very fair season of nineteen weeks. Manager Kelley will leave here for Denver in a few days.

MIDDLETOWN, N. Y.—Cottage Theatre (Charles H Bellenger, manager): Oct 24-29: Attractions this week, Mlle. Oneida, Professor Lee, Florence Courtney, and Lizzie Howard.

TOLEDO, O.—Wonderland (O. D. McFadden, manager): For week closing Oct. 29, Belle Emerson, Marguerite Ritchie, Ray L. Royce, Hadley and Hart, and the Bon-Ton Comedy Trio. Business fair.

BATAVIA, N. Y.—Perfield's Garden (J. A Kennedy, manager): Edna Barclay, Fred Wychoff, Rose Winchester, and Sabra Lonsdale, week Oct. 24; good houses.

DULUTH, MINN.—Parlor Theatre (William J. Wells, manager): Business continues good. New talent week Oct. 24: Blondel, Rosena Banks, H. A. Stone, Mlle. Veola, Sisters Harris, and stock co.

GRAND RAPIDS, MICH.—Smith's (Mrs. W. B. Smith, manager): Miaco's City Club co. to immense audiences all week 23; performance good.

VAUDEVILLE PERFORMERS' DATES.

Austin, Geo. E.—Palace, N. Y., 31-Nov. 5.
Avolo Brothers—K. and B.'s—indefinite.
Adams, Geo. H.—Columbia, St. Louis, 24-Nov. 5.
Alburtus and Bartram—Wintergarden, Berlin, Germany, 30-Feb 1, 1899
Burkhart, Lillian—Poli's, N. H., 31-Nov 5.
Behrwell Trio—Keith's, Phila., 24-Nov. 5.
Bloom, Lew—Palace, N. Y., 31-Nov. 5.
Bingham, Kitty—Keith's, Prov., R. I., 31-Nov. 5
Boyle, E. J.—Nelson, Springfield, Mass., 31-Nov. 5.
Bonehill, Bessie—Palace, N. Y., 31-Nov. 5.
Blocksom and Burns—G. O. H., Pittsburg, 31-Nov. 5.
Bouffons, Three—Keith's, Prov., R. I., 31 Nov. 5.
Bruns and Nina—Carthage, N. Y., 31-Nov. 1, Malone 2, 3, Lowville 4, 5, Port Leyden 7, 8.
Barnell—Pastor's, N. Y., 31-Nov. 5.
Barrett and Learned—Pastor's, N. Y., 31-Nov. 5.
Bannocks, The—Avenue, Pittsburg, 31-Nov. 5.
Barry and Bannon—Keith's, Phila., 31-Nov. 5.
Barron, Charles—Fountain Sq., Cin., O., 31-Nov. 5.
Baker, Sellery and Bartlett—Fountain Sq., Cin., O., 31-Nov. 5.
Cooper, Jane—Palace, N. Y., 31-Nov. 5.
Cyr and Hill—Poli's, N. H., 31 Nov. 5.
Colby and Way—Europe, 31—indefinite.
Cohans, Four—Alhambra, Milwaukee, 31-Nov. 5, Star, Cleveland, 7-12.
Coote and Kingsley—H. and B.'s, Brooklyn, 31-Nov. 5, Keith's, Boston, 7-12.
Cashman, Hy. C.—H. and B.'s, Brooklyn, 31-Nov. 5, Keith's, Boston, 7-12.
Camp, John E.—Keith's, Phila., 31-Nov. 5.
Cunningham and Grant—Detroit 23-29
Caron and Herbert—Proctor's, N. Y., 31-Nov. 5.
Cronin, Tim—Proctor's, N. Y., 31-Nov. 5.
Consolidated Three—Keith's, Boston, 31-Nov. 5.
Coulson Sisters—Keith's, Prov., R. I., 31-Nov. 5.
Carroll, Johnny—Poli's, N. H., 31-Nov. 5.
Conway and Leland—G. O. H., New Haven, 31-Nov 5.
Cawthorn and Forrester—Orpheum, Kansas City, Nov. 7-12, Dearborn, Chicago, 13-19.
Corbett, Jas. J.—Harlem Music Hall, N. Y., 31-Nov. 5.
Conway, Nick—Pastor's, N. Y., 31-Nov. 5.
Claire, Attalie—Proctor's, N. Y., 31-Nov. 5.
Cline, Maggie—Proctor's, N. Y., 31-Nov. 5.
Cross and Holden—Proctor's, N. Y., 31-Nov 5.
Comer, Imogene—Avenue Theatre, Pittsburg, 31-Nov. 5.
Cummins and Gore—Keith's Phila., 31-Nov. 5
Conroy and McDonald—Keith's, Boston, 31-Nov 5.
Collins and Collins—Fountain Sq., Cin., O., 31-Nov. 5
Carus, Emma—Bijou, Wash'n, 31-Nov 5.
Case, Chas.—Wonderland, Detroit, 31-Nov. 5.
Dixon, Bowers and Dixon—Keith's, Boston, 31-Nov. 5.
Dandy, Jess—Gt. Northern, Chicago, 23-Nov. 5.
Diana—Columbia, St. Louis, 31-Nov. 5, Gt. Northern, Chicago, 13-20.
Deliere, Blanche—K. and B.'s—indefinite.
Dreams, Lydia—Avenue, Pittsburg, 31-Nov. 5.
Duncan, A. O.—Keith's, Prov., R. I., 31-Nov. 5.
De Marce, Felix—Palace, N. Y., 31-Nov. 5.
Donners, The—Keith's, N. Y., 31-Nov. 5.
Drawee—Shea's, Buffalo, 31-Nov. 5.
Dupree, Minnie—Keith's, Boston, 31-Nov. 5.
Downes, T. Nelson—Lyceum, Memphis, 31-Nov 5, Olympic, Chicago, 7-12.

The American Biograph...

Is Playing This Week at

Keith's Theatre, Boston,	- -	*96th week*
" "	*New York,* -	*103d* "
" "	*Philadelphia,* -	*74th* "
" "	*Providence,* -	*2d* "
Mechanics' Fair, Boston,	- -	*4th* "
Hopkins' Theatre, Chicago,	-	*64th* "
Dearborn Theatre, "	- -	*9th* "
Grand Opera House, Pittsburg,	-	*35th* "
Wonderland Theatre, Detroit,	-	*47th* "
Orpheum Theatre, San Francisco,		*47th* "
Grand Opera House, St. Louis,	-	*30th* "
Fountain Sq. Theatre, Cincinnati,		*21st* "
St. Charles Theatre, New Orleans,		*7th* "
Cook Opera House, Rochester,	-	*19th* "
Grand Opera House, Indianapolis,		*4th* "
Nelson Theatre, Springfield, Mass.		*17th* "
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Dewalto, Leo—G. O. H., New Haven, 31-Nov. 5.
DeWitt, Vinie—G. O. H., New Haven, 31-Nov. 5.
Deets and Don—Proctor's, N. Y., 31-Nov. 5.
Doll and Burden—Keith's, Boston, 31-Nov. 5.
Eldridge, Press—Shea's, Buffalo, 31-Nov. 5, G. O. H., Pittsburg, 7-12.
Ellis, Mr. and Mrs. Chas. T.—Keith's, N. Y., 31-Nov. 5.
Emalie, Cook's, Rochester, 31-Nov. 5.
Emery and Nodine—Wonderland, Wilmington, 31-Nov. 5.
Elsworth and Burt—Pastor's, N. Y., 31-Nov. 5.
El Zobede—H. and B.'s, Brooklyn, 31-Nov. 5.
Evans and Mills—Nelson, Springfield, Mass., 31-Nov. 5.
Edson, Harry—Nelson, Springfield, Mass., 31-Nov. 5.
Fox, Will H.—Europe—indefinite.
Favor and Sinclair—Chicago, Nov 6-13.
Foy and Clark—Proctor's, N. Y., 24-Nov. 5.
Forrester and Floyd—Keith's, Prov., R. I., 31-Nov. 5.
Fords, The—Keith's, Phila., 31-Nov. 5.
Farron, T. J.—Shea's, Buffalo, 31-Nov. 5.
Fox, Sadie—Harlem Music Hall, N. Y., 31-Nov. 5.
Fellows, Walter—Keith's, N. Y., 31-Nov. 5.
Fields and Salina—Proctor's, N. Y., 31-Nov. 5.
Filson and Errol—Shea's, Buffalo, 31-Nov. 5.
Falk, Elmore—Shea's, Buffalo, 31-Nov. 5.
Falk and Semon—Shea's, Buffalo, 31-Nov. 5.
Frazer and Butler—H. and B.'s, Brooklyn, 31-Nov. 5.
Fields, The—Bijou, Wash'n, 31-Nov. 5.
Frencelli and Lewis—Rochester 31-Nov. 5, Proctor's, N. Y., Nov. 7-12.
Gloss Brothers—Nelson, Springfield, Mass., 31-Nov. 5.
Granat, L. M.—Orpheum, Los Angeles, Cal., Nov. 6-19.
Gaylor and Graff—Keith's, Boston, 31-Nov 5.
Grapewin and Chance—Keith's, Boston, 31-Nov. 5.
Gardner and Gilmore—Avenue, Pittsburg, 31-Nov. 5.
Gleesons, The—Pastor's, N. Y., 31-Nov. 5.
Gallando—Harlem Music Hall, N. Y., 31-Nov. 5.
Glissando Trio—Pastor's, N. Y., 31-Nov. 5.
Gasha—G. O. H., Pittsburg, 31-Nov. 5
Goldin—Bijou, Wash'n, 31-Nov. 5
Hilliard, Robert—Palace, N. Y., 31-Nov. 5.
Hawthorne Sisters—K. and B.'s, 24-Dec. 3.
Howe and Edwards—England—indefinite.
Hefron, Tom—G. O. H., Pittsburg, 31-Nov. 5, Mt. City Theatre, Altoona, 7-12.
Herbert, Professor—Keith's, N. Y., 31-Nov. 5.
Howard and Bland—Orpheum, Kansas City—31-Nov. 5.
Hart and Lee—Assembly, Akron, O., 31-Nov. 5.
Harrigan—Keith's, Prov., R. I., 31-Nov. 5.
Hines and Remington—Trocadero, Omaha, 23-Nov. 5, Fountain Sq., Cin., O., 6-12.
Hart Brothers—Keith's, N. Y., 31-Nov. 5.
Hanley and Jarvis—Avenue, Pittsburg, 31-Nov. 5.
Hodgkins and Lee—Avenue, Pittsburg, 31-Nov. 5.
Hayden, Ola—Fountain Sq., Cin., O., 31-Nov. 5.
Johnstones, Musical—Adelphi, Chicago, 31-Nov. 5.
Johnson, Davenport and Lorello—Shea's, Buffalo, 31-Nov. 5.
Jones and Sutton—Fall River, Mass., 31-Nov. 5.
Jenrich, Alex—Palace, N. Y., 31-Nov. 5.
Judge—Avenue, Pittsburg, 31-Nov. 5.
Jansen, Marie—H. and B.'s, Brooklyn, 31-Nov. 5.
James, Hal—Keith's, Boston, 31-Nov 5
Knoll and McNeill—Keith's, Prov., R. I., 31-Nov. 5.
Kilpatrick, Chas. J.—Keith's, Prov., R. I., 31-Nov. 5.
Kara—Palace, N. Y., 31-Nov. 5.
Kelly and Ashby—K. and B.'s, N. Y., Oct. 31—indefinite.
Kilroy and Britton—Keith's, N. Y., 31-Nov. 5.
Kent, S. M. and Co.—Keith's Phila., 31-Nov. 5.
Kelly, Bessie—Keith's, Boston, 31-Nov. 5.
Lorraines, The—Pastor's, N. Y., 31-Nov. 5.
La Porte Sisters—Keith's, N. Y., 31-Nov. 5.
Lawrence, F. A.—Palace, N. Y., 31-Nov. 5.
Lang, E. K.—H. and B.'s, Brooklyn, 31-Nov. 5.
Lawrence and Harrington—Fountain Sq., Cin., O., 31-Nov. 5.
LeRoy and Clayton—Keith's, Prov., R. I., 31-Nov. 5.
Littlefield, C. W.—Keith's, N. Y., 31-Nov. 5.
Leech, Al., and Three Rosebuds—H. and B.'s, Brooklyn, 31-Nov. 5.
Merritt and Rozella—Wonderland, Wilmington, 24-Nov. 5.
Mason and Forbes—Keith's, N. Y., 24-Nov. 5.
Merkel, Three Sisters—K. and B.'s—indefinite.
Mariana Brothers—K. and B.'s—indefinite.
Morellos, The—Empire, Buffalo, 31-Nov. 5.
Macarte Sisters—Keith's, Boston, 31-Nov. 5.
Moreland, Beatrice—Orpheum, Los Angeles, 23-Nov. 5.
Morrell and Evans—Keith's, Prov., R. I., 31-Nov. 5.
Morton and Ravelle—Pastor's, N. Y., 31-Nov. 5.
McNish and Albro—Dearborn, Chicago, 31-Nov. 5.
Mazier and Conley—Empire, Buffalo, 31-Nov 5.
Mansfield, Gertrude—Poli's, N. H., 31-Nov. 5.
Mitchell, Kitty—G. O. H., New Haven, 31-Nov. 5.
Morris, Felix—Leland, Albany, 31-Nov. 5.
McDonald Brothers—Wonderland, Wilmington, 31-Nov. 5, Harris Theatre, Pittsburg, 7-12.
McBride and Goodrich—Harlem Music Hall 31-Nov. 5.
McAvoys, The—Pastor's, N. Y., 31-Nov. 5.
Mohns, Professor—Pastor's, N. Y., 31-Nov. 5.
Metcalf Troupe—Keith's, N. Y., 31-Nov. 5.
Mason and Mason—Keith's, N. Y., 31-Nov. 5.
Mate, La Belle—Keith's, Phila., 31-Nov. 5.
Matthews and Harris—Bijou, Wash'n, 31-Nov. 5.
Meeker and Baker—Wonderland, Detroit, 31-Nov. 5.
Midge and Morton—Empire, Buffalo, 31-Nov. 5.
Morrisses, The—Empire, Buffalo, 31-Nov. 5.
Neilson Sisters—Palace, N. Y., 31-Nov. 5.
Nelson Sisters—Shea's, Buffalo, 31-Nov. 5.
Niblo, Fred—Bijou, Wash'n, 31-Nov 5
Nestor and Bennett—Proctor's, N. Y., 31-Nov. 5.
Nawns, The—Palace, N. Y., 31-Nov 5.
Norman, Mary—Orpheum, Los Angeles, 31-Nov. 12.
Nobles, Milton and Dolly—Proctor's, N. Y., 31-Nov. 5, Gt. Northern, Chicago, 6-12.
O'Brien and Havel—Keith's, Phila., 31-Nov. 5.
Odetta and Seymour—Pastor's, N. Y., 31-Nov. 5.
O'Donnell, John J.—Keith's, N. Y., 31-Nov. 5.
Price, Ward B.—G. O. H., New Haven, 31-Nov. 5.
Payne, Billy—Harlem Music Hall 31-Nov. 5.
Pearce, Maud—G. O. H., Pittsburg, 31-Nov. 5.
Pitrot, Richard—H. and B.'s, Brooklyn, 31-Nov. 5.
Provo—Fountain Sq., Cin., O., 31-Nov. 5.
Papinta—Hopkins', New Orleans, 9-Nov. 4.
Paulinetti and Piquo—Empire Theatre, London, England, September and October, Folies Bergere, Paris, Novemebr and December.
Polk and Collins—Palace, N. Y., 31-Nov. 5.
Pantzer Trio—Poli's, N. H., 31-Nov. 5.
Robbins, A. D.—Shea's, Buffalo, 31-Nov. 5.
Raymond and Kurtzapp—Keith's, Phila., 31-Nov. 5.
Rav, Charlotte—Proctor's, N. Y., 31-Nov 5.
Randalles, The—Fountain Sq., Cin., O., 31-Nov. 5.
Rofix—Keith's, Prov., R. I., 31-Nov. 5.
Raymond, Lizzie B.—Pastor's, N. Y., 24-Nov. 5.
Royce, Ray L.—G. O. H., Pittsburg, 31-Nov. 5, Keith's, N. Y., 7-12.
Redding, Francesca—Orpheum, San Francisco, Nov. 14-Dec. 3.
Rocco, Della—Keith's, N. Y., 31-Nov. 5.
Ralston, Bobby—Keith's, Phila., 31-Nov 5
Review Comedy Four—Harlem Music Hall, N. Y., 31-Nov 4.
Rice Brothers—Poli's, N. H., 31-Nov. 5.
Robyns, Mr. and Mrs. W.—Casto, Fall River, 31-Nov. 5
Ransone, John W.—Proctor's, N. Y., 31-Nov. 5.
Rossi Brothers—Proctor's, N. Y., 31-Nov. 5.
Rontino, Adelaide—Bijou, Wash'n, 31-Nov. 5.
Reagan, J. W.—Empire, Buffalo, 31-Nov. 5.
Sweet, Charles R.—Keith's, Prov., R. I., 31-Nov. 5.
Stanley and Jackson—Wonderland, Detroit, 31-Nov. 5.
Sennetts, Five—K. and B.'s, N. Y.—indefinite.
Sidmans, The—Keith's, N. Y., 31-Nov. 5.
Sa Vans, The—Keith's, Boston, 31-Nov. 5.
Sheehan and Kennedy—Keith's, Phila., 31-Nov. 5.
Seymours, The—G. O. H., Pittsburg, 31-Nov. 5.
Statts, Phil—Pastor's, N. Y., 31-Nov 5.
Shipley, John H.—Proctor's, N. Y., 31-Nov. 5.
Salmo, Juno—Proctor's, N. Y., 31-Nov. 5.
Swift and Chase—Keith's, Boston, 31-Nov. 5.
Teffe and Daniel—Wonderland, Wilmington, 31-Nov. 5.
Tanner, Cora—Keith's, Prov., R. I., 31-Nov 5.
Taylor Twin Sisters—Monopol Theatre, Rega, Russia, Oct. 7-Dec. 1.
Thomas and Barry—Cook's, Rochester, 31-Nov. 5.
Thomas and Quinn—Bijou, Wash'n, 31-Nov. 5.
Tanakas, The—Keith's, Phila., 31-Nov. 5.
Van and Vera—Wonderland, Wilmington, 24-Nov. 5.
Verdi Ladies' Quartette—Keith's, Boston, Oct. 31-5, Pitts., Pa., 7-12.
Vilonas, Three—Harlem Music Hall, N. Y., 31-Nov 5.
Valesca, Mlle.—Avenue, Pittsburg, 31-Nov. 5.
Whiteley and Bell—Keith's, Phila., 31-Nov. 5.
West, John W.—Fountain Sq., Cin., O., 31-Nov. 5.
Wright Sisters—Nelson, Springfield, Mass., 31-Nov 5.
Winstanley and Sullivan—Nelson, Springfield, Mass., 30-Nov. 5.
Wood, Edna—Rio de Janeiro April 9—indefinite.
Whitney Brothers—Wonderland, Detroit, 31-Nov. 5.
Woodruff, Harry—Keith's, N. Y., 31-Nov. 5.
Wills and Loretto—Cook's, Rochester, 31-Nov. 5.
Willets and Thorn—Keith's, Boston, 31-Nov. 5.
Western, Lillie—G. O. H., New Haven, 31-Nov. 5.
Williams, Gus—Harlem Music Hall 31-Nov. 5.
Williamson and Stone—Pastor's, N. Y., 31-Nov. 5.
Williams and Walker—H. and B.'s, Brooklyn, 31-Nov. 5.
Watson and Hutchings—Poli's, N. H., 31-Nov. 5.
Webb, Margaret—Harlem Music Hall Nov. 7-12, Poli's, N. H., 14-19.
Wyckoff, Fred—Star, Hamilton, Canada, 31-Nov. 5.
West, John A.—O. H., Cumberland, 31-Nov. 5, O. H., Pottsville, Pa., 7-12.
Wilton, Bell—Wonderland, Wilmington, 31-Nov. 5, Harris Theatre, Pittsburg, 7-12.
Wyatt, Arline—Pastor's, N. Y., 31-Nov. 5.
Wilmer, Marie—Palace, N. Y., 31-Nov 5.
Young, Ollie—Empire, Buffalo, 31-Nov. 5.
Yorke and Adams—Keith's, Phila., 31-Nov. 5.
Zimmer—G. O. H., New Haven, 31-Nov. 5.
Zarros, The—Cook O. H., Rochester, 31-Nov. 5.

Died.

AMSDEN.—Mrs. Claude Amsden (Minnie Amsden), at Haverhill, Mass., on Oct. 27, of heart disease.

BARNWELL.—Marion Barnwell (Mrs. H. S. Baldwin), in this city, on Oct. 25, aged 23 years.

DUNBAR.—Florence Dunbar (Mrs. Fred Miller, Jr.), at Columbus, O., on Oct. 24.

ENGLISH.—Jane English, at the Forrest Home, Philadelphia, on Oct. 24.

FAUCIT.—Helen Faucit (Lady Martin), in Wales, on Oct. 31, aged 79.

REEVES-SMITH.—Mrs. G. Reeves-Smith, at Seaford, England, Oct. 23.

Married.

GRAHAM—COOK.—At Washington, D. C., Oct. 26, Robert E. Graham and Carolyn Cook.

POWER—CRANE.—Tyrone Power and Edith Crane, in Philadelphia, Pa.

PRINCE—WHITCOMB.—Charles A. Prince and Sadie Whitcomb, in Kansas City, Mo., on Oct. 26.

THRANE—LACEY.—Victor Thrane and Lotta L. Lacey, at Grand Rapids, Mich., on Oct. 26.

Born.

STEWART.—A son to Mr. and Mrs. W. G. Stewart, on Oct. 28.

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PARCHER in THE LATE MR. BROWN.
Some press comments, Oct. 25:

Telegraph.—"An especial piece of good character acting. . . . He seems to have walked from the pages of Dickens. . . . Perhaps a trifle too well delineated for a light play."
Press.—"Won hearty commendation for his serious work."
Ledger.—"Clever." *Times.*—"Excellent." *Item.*—"Excellent." Etc.

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ONE OF THE OLD STOCK.

EUGENE A. EBERLE.

On the twenty-first day of last May Eugene A. Eberle completed the thirty-eighth year of his career as an actor. Thirty-eight years spent before the footlights necessarily implies a multitude of experiences, a host of professional acquaintances, a legion of anecdotes. To tell in detail the career of an actor of two score years' experience would be to write the dramatic history of that period of time.

Mr. Eberle has, for instance, passed through several generations of stage favorites. He has seen the rise and fall of innumerable popular stars. He has played in Julius Cæsar with the three sons of the elder Booth while their admiring mother sat in a box and applauded each of her boys impartially. He has played with Ada Rehan when she was a girl in her teens. From Sir Peter Teazle to Robinson Crusoe, from Dominie Sampson to the tambo end in a minstrel first part, he has run the theatrical gamut with the ease and elasticity of the old-time Thespian trained in the catholicism of by-gone days.

"I hail of a family of actors," said Mr. Eberle, reviewing his career with a MIRROR man one day last week. "My grandfather, Adam Eberle, was an actor and the leader of an orchestra in Philadelphia. My father, Charles Eberle, was a contemporary of Edwin Forrest, and together they made their professional debut in circuses, my father performing as a cornetist, Forrest doing flip-flaps as a harlequin in the ring. My father was lost at sea on the *Lexington*, which was burned to the water's edge in 1840. Henry Finn and other professionals were on board. Only three of the *Lexington's* passengers were saved.

"My first glimpse of the footlights was at Bangor, Me., where they carried me on the stage at the tender age of four months. Twenty-two years afterward, in the same town, I made my debut, playing Paris in Romeo and Juliet. If Shakespeare ever turned in his grave, he certainly rolled 'in restless ecstasy' the night I played Paris. George Pauncefort was our manager, and the season lasted two weeks. We shared *pro rata*. I was the youngest member of the company and, at the end of the two weeks, the manager came to me and said impassively, reading from the pay roll, 'Maximum, $1. Pauncefort; minimum, 25 cents, Eberle.'

"Forsaking Bangor, I played afterward in Portland and in Providence, and then joined a traveling Uncle Tom company in 1862. Business was depressingly bad, and we finally metamorphosed ourselves into negro minstrels. I officiated as interlocutor and, in the course of time, was promoted to the tambo end. The organization was known as Frank Rivers' Minstrels. We closed our tour in Boston, where I was lucky enough to be engaged by Jacob Barrows for Charlotte Cushman's company. In her support were John Gilbert, J. B. Studleigh—the best Macbeth I ever saw—and Mrs. Barrows, who played Juliet to Miss Cushman's Romeo. I was cast for the Surveyor in Henry the Eighth and the Apothecary in Romeo. At the end of this engagement I went to New York, opening at the Winter Garden, on July 14, 1862. W. M. Fleming had the house, and he promised me the magnificent salary of $6 per week for two weeks. Mr. Fleming was one of the most plausible mortals I ever encountered. Instead of coin, he would pay out promises and send you away satisfied. This is a rare faculty, and the manager who possesses it is sure of a long and successful career. I received nothing for my first week's work, and when Saturday, the last night, came, I determined to make a stand for the $12 due me. But the wily Fleming forestalled me. He came to me, all smiles and bows, and said: 'As soon as the performance is over, go round to the box-office and get your $12. It's waiting for you in an envelope.' Needless to say, I washed up with celerity that night and hurried around to the front, to be greeted by Fleming with a cold stare of surprise. 'What can I do for you, my dear sir?' 'Give me my envelope,' I said. 'What envelope, sir?' 'Why, you told me you had my money put aside in an envelope.' He paused a moment as if to recall the episode. 'Ah, yes, so I did. But, my dear sir, that was before the performance. I've opened the envelope in the interim.' No Guggenheimer law had been passed at that time, and I made the air a cerulean blue for Manager Fleming. I recount this anecdote as characteristic of the old-time irresponsible manager.

"Maggie Mitchell followed us at the Winter Garden, and, as luck would have it, one of her company disappointed her, and I was engaged to fill the vacancy. This led to my permanent engagement as second low comedian at the Winter Garden, under Stuart, Booth, and Clark. I remained three years, eventually receiving promotion to first comedian. I played in the hundred nights' run of Hamlet, in which Edwin was the Dane and Charles Kemble Mason the Ghost. For the first forty nights of the run I played the Second Gravedigger, but after the retirement of Henry Placide I succeeded to First Gravedigger, and continued in the part for the remainder of the run. During my three years at the Winter Garden I played with the three Booth boys. They appeared together in Julius Cæsar on that memorable night in 1863 when the numerous attempts were made by Southern sympathizers to fire the city of New York. Edwin was the Brutus, Junius Brutus, junior, was the Cassius, and John Wilkes was Marc Antony. Edwin Varrey was the Cæsar, and your humble servant was the First Citizen. The boys' mother sat in the stage box drinking in the performance with admiring eyes. Just as John Wilkes began the Funeral Oration of Antony, the Fire Department broke into the theatre in time to prevent the would-be incendiaries from accomplishing its destruction.

"In 1864, I went to the Broadway Theatre. The season began with Mr. and Mrs. Charles Kean in Macbeth. J. F. Cathcart was the Macduff, and a very fine one, too. The Keans were the first to rearrange the acting version of Macbeth so that the fourth act instead of ending with Macduff's scene finished with the sleep walking scene. Macduff had to play his scene down in one, and then the flats were drawn off for Lady Macbeth's scene. Mr. Cathcart was thus deprived of the curtain-call which had always been regarded as the prerogative of the actor playing Macduff. As a consequence the audience resented this innovation of the Keans, and when the flats were drawn off and Mrs. Eberle and I made our entrance as the Gentlewoman and Physician there were loud calls for Cathcart. In vain we tried to proceed with the play. The audience increased their cries, and the din grew so great that Cathcart had to appear and bow his thanks, just before Mrs. Kean, as Lady Macbeth, made her entrance for the sleep walking.

"After the Keans came Madame Celeste. I played Tony in The French Spy. Then came Chanfrau in Sam. I was out of the bill and lay idle drawing my salary for the entire run of the piece, until John E. Owens came to finish out the season. The following year, 1866, I was in Cincinnati at the Old National under John Bates. In the company were Charles Loveday, Tom Keene, our juvenile man, and Henrietta Osbourne. Here I drifted from first low comedy into first old men, and made the latter my regular line of business. After Cincinnati, I played one year in burlesque with Leffingwell, senior, the famous Romeo Jaffer Jenkins. We came to New York to the first Fifth Avenue Theatre, now the Madison Square Theatre, where we gave Cinderella, Somnambula, Fra Diavolo, and a new burlesque called Ye Legende of Ye Grande Queene Besse. Business was good throughout the engagement until the tragic shooting of Tom Sharpleigh in front of the theatre by Kelly, of Kelly and Leon, the minstrel men. This awful event so shocked people that they avoided the theatre as if it were a pest-house. There was nothing for us but to close abruptly, without incurring further expense. The next season I went down to Galveston under contract to Henry Greenwall. We played in the second story of a rickety wooden shanty. Our opening bill was The Love Chase, and we followed with one standard play weekly. Couldock was the only star who visited us that season.

"From Galveston I went to Troy, N. Y., for the stock at the Griswold Opera House. During Edwin Forrest's engagement with us a funny incident took place. The bill was Virginius, and I was cast for Dentatus. You may remember that in one scene the body of Dentatus lies on the bier and Virginius commands its removal three times before his injunction is obeyed. The morning before the performance I rehearsed the supers carefully and made them understand that they must wait for Mr. Forrest's third command before carrying away the bier. Imagine my consternation when the supers whom I had so carefully rehearsed failed to appear at night and others had to be pressed into service. As a matter of course, therefore, they 'queered' the scene. When Forrest sonorously commanded them to 'Pick up the body!' they obeyed instanter, and he had to tell them *sotto voce* with a suppressed curse to put it down again. 'Pick up the body!' he again bellowed, and again they obeyed with alacrity. 'Set it down!' roared Forrest with a curse that made the innocents tremble. And when, for the third and last time, he ordered them to remove the bier, instead of obeying the cue they stood petrified with fear. Two of them finally seized me by the legs, spilling me off the bier on to the stage amid roars of laughter from the audience and roars of rage from Forrest.

"Later, when the theatre was burned, we went down to Albany to play at Tweddle Hall. To our dismay we found that there was no scenery in the hall—simply two big American flags draped as a background. I was deputed to go and inform Mr. Forrest of this condition of affairs. We all expected him to refuse to play. 'There is no scenery in the hall, Mr. Forrest.' He reflected for a few moments, and then asked: 'Is there any advance sale?' When I told him that the house was nearly sold out, he said: 'We will play without scenery, sir, as did the Elizabethans.'

"From Troy I went back to Galveston, then to Richmond, Va., then to Baltimore, appearing with Couldock, Adams, Davenport, Augusta Dargon, and the other stars of that day, many of whom have passed away.

"Then followed five years at the Leland Opera House, Albany, N. Y., with John W. Albaugh. The stock company, which was then one of the best in existence, included Ada Rehan, W. J. Gilbert, W. H. Thompson, Kate Forsythe, Mrs. Eberle, Fulton Russell, Hattie O'Neill, John Anderson, George W. Smith, J. J. Spies, and Owen Ferree, who gained a local reputation as the jockey in The Flying Scud. My five years in Albany were the hardest in my whole experience, but they were also the happiest. Ada Rehan, a girl in her teens, was cast for everything from heavy leads to ingenues. Her Virginia with McCullough was the sweetest, loveliest picture of virginal grace imaginable, and when we did Pinafore her Hebe quite overshadowed the Josephine of the cast. Her Lady Anne to Booth's Richard was another memorable performance. Billy Thompson took the house by storm in Lucretia Borgia, and——Oh! I could tell you half a hundred anecdotes about the Albany stock, but I would waste your space and your patience.

"When Albaugh relinquished the house the stock system was on its last legs, and combinations were all in vogue. I went on tour with Ada Cavendish, the English actress, playing Friar Laurence, Dogberry, King William in Clancarty, Colonel Damas, and the Dutch Doctor in Mercy Merrick. Next I went with Eleanor Calhoun, a Southern girl, a discovery of John Ford, who afterward went to England and scored a success. An engagement with Signor Rossi followed. Rossi was a very great actor, the greatest after Fechter, in my opinion. If he had opened in Kean, he would have been recognized here at his full value. As it was, the public failed to appreciate him. With Rossi, I played the Fool in Lear, the First Gravedigger in Hamlet, Roderigo in Othello, and the old prompter in Kean—the same play that is now being done here by Mr. Coghlan as The Royal Box.

"After the Rossi engagement I joined the stock at the Boston Theatre, opening in The World. During my three years with this company I played all sorts of parts in the big London melodramas which were then in high favor. In a piece called Fifty Thousand Pounds I played a Jewish banker, and the Jewish papers said that I was the first actor to give a redeeming study of the stage Hebrew. I made him up and played him as a dignified, austere man. Season of 1885-86 I went with Joseph Jefferson, doing Tackleton in The Cricket on the Hearth, and Cockles in Rip. The next year I was with Janauschek, returning to my old part of Dominie Sampson, which I had played with Charlotte Cushman. To compare the Meg Merrilies of Cushman and Janauschek would be futile. Each was great, but in an individual way. Then came three seasons with The Still Alarm.

"In 1890-91 I went with Mr. Palmer's Aunt Jack company, of which Joe Haworth was the leading man. The following year I had a broken season. I started out with Darlington's Widow, then went to Palmer's for Colonel Carter of Cartersville, then to the Twenty-third Street Theatre for the first production of Across the Potomac, and finally to Boston for another war drama, Shiloh. I played a Union General and commanded a profile army, manufactured of *papier-mache*. On the first night the horse I rode became intractable. Out went his hoofs and down went the profile army at one fell swoop. 'Oh, what a fall was that, my countrymen!'

"A season with The Nutmeg Match, four seasons with Mantell, and last season with Margaret Mather completes the record of my thirty-eight years of stage life. Miss Mather's death was the saddest experience of my career. I gave her her last cue on the stage, and I was by her bedside when she breathed her last."

Mr. Eberle has signed for this season with the Grand Opera House Stock company of New Orleans. His daughter, May Tyrrell, will be a member of the same company.

LETTERS TO THE EDITOR.

FANNY DAVENPORT.

WESTFIELD, N. J., Oct. 14, 1898.

To the Editor of The Dramatic Mirror:

SIR.—It is possible that, among the many who would doubtless be glad to pay tribute to the memory of Fanny Davenport, there is no one exactly in the position of the undersigned. Circumstances threw Miss Davenport and myself into the close relationship of a constant correspondence from June, 1896, until last March, and in this great pile of over two hundred letters lying before me, how much of splendid enthusiasm, high hope, generous planning—and of oft-times sad foreboding! It is pitiful, and yet full of sweetness to read, and it is but just that the great public should know, in Fanny Davenport's own words, how she felt and how keenly she realized the then limitations of her personality and charm. It needed no bitter pen to tell the woman who writes the following that she was physically unadapted for one role more than for another:

"Joan D'Arc is purest and greatest of all the women ever created; I crave to play that part; but oh! sometimes the thought comes over me with a rush, 'Am I too old? Am I too big? Will the people say they won't have me in it?' And then, I rehearse with Mr. Mac. this scene or that, and I feel that I am going to be equal to it."

Again and again did this fear overcome her, and again and again did her abounding enthusiasm, love, and veneration for the character lift her above her misgivings; and, too, the hundred-fold example of artists much her senior attempting the fourteen-year-old Juliet with success, often helped her in her hours of hesitation. Under date of January, 1897, she writes:

"I am sick unto death and weary of the women I have played so long. I do not want to be associated in people's minds forever with the women who are passion-tossed and too often passion-lost; I wish to portray Joan, the noblest and the best, and I pray God every day to give me the strength and the power to play it, and to lift my artistic career out of the lines in which it has lain so long."

And again, under date of September, 1897:

"All my fears are melting away. I am strong and well, and hard at work rehearsing; you will be glad to know I am growing thinner!(ha! ha! ha!) and I have a sort of confidence that I would not have such a desire to play Joan were I not going to succeed in it. Still, perhaps, after all they will put me down as not young enough!"

And then the pity of one printed line that could cut to the quick the sensitive soul of the woman who wrote the above; the woman in praise of whose beauty so much had been said and penned; the woman who at only forty-seven had not vanity or self-esteem enough to cause her to forget what most women do forget until long past that age—the fact of the passing years. It semed almost too hard. Fanny Davenport undertook her Joan D'Arc in no spirit of emulation or conceit, but in the pure enthusiasm of the true artist and the nobler woman.

"I want," she writes in August, 1897, "to leave my mark last with the seal of the divine heroine of France on it. I want people to remember me that way—if they only will!"

The doubt creeping into the midst of all her joyful anticipation! the doubt that was to turn to such a sting of cruel realization, and last there in her heart until the death-angel came and mercifully drew it out!

All through Miss Davenport's letters, too, runs the generous looking forward to a triumph for her husband, Melbourne MacDowell. As the world knows, he was her leading man, and to many an actress in her position the mere hint of a "very strong role" for her "support" would have been enough to arouse a firm and indignant protest. Not so Fanny Davenport. She writes: "I want the world to see what Mr. Mac. can do; you can't make his part too strong for him. He is going to surprise everybody; and I am looking forward to a triumph for him, even if I am pronounced a Joan too old and too large!" and a dozen letters can further testify to the large-hearted generosity and the genuine pride she took in Mr. MacDowell's professional life.

Fanny Davenport off the stage, in so far as a correspondence of nearly two years can demonstrate, was a woman of a far keener and broader scope, intellectually, than was generally supposed. Her letters abound in humor, in touches of wit, never an unkind word for any one; and in suggestions of a larger view than was ordinarily accredited to her; she was well-read and observant, a Shakespearean scholar, and whatever matter or character she had in hand, to its history and comprehension she gave herself up, spending months in research and study, comparison and a resolving of her knowledge into the practical requirements of her part.

What she did for the American stage it seems has not even been hinted at so far in any notice of her life, and yet more than any other single artist of her day has she speeded the drama in her native country, and opened up to the hosts of play-writers, producers and lookers-on an influence the most powerful, and take it artistically and for all in all, the most educational and widening—I mean, of course, the influence of that master magician of the stage, Victorien Sardou. In succession she gave us Fedora, La Tosca, Gismonda, Cleopatra, putting into the productions not only large sums of money, but all her magnificent vitality, her fertility of resource, her superb acquaintance with the technique of the theatre, and thereby she furnished the stage in this country with a factor of discipline and an example of incalculable benefit.

Fanny Davenport did all that she did largely, *en princesse*, so to speak, and no one lives who can record any small transaction with or for her.

Not long since a typewriter was doing some work for me, who was enthusiastic in Miss Davenport's praise as an artist. "And," was quickly added, "as woman too. I translated in the rough one of the Sardou plays for Miss Davenport, who, as soon as it was done, asked for the bill; it was presented. The bill came for exactly double the amount of the demand. She knew I was not too well off," was said with a grateful smile of remembrance.

Miss Davenport, very early in her career developed, as she told me, a great faith in the possibilities of her own sex, not that she was in the least a "Woman's rights woman," but she possessed an abiding confidence in women as being equal to "almost all the occasions and occupations and professions of life;" as she laughingly put it. She evidenced this, she told me, when but a girl, in buying an unwritten play from Anna Dickinson, and by announcing it as her season's production and engaging her company to play in it, and paying for it before she was permitted to see the MS., or even to know "what it was all about!" Her account of her rehearsals of this play and of her interviews with Miss Dickinson was humorous in the extreme, but she had not one unkind word to utter about the thoughtless lady who ruined her season that year, and who cost the actress quite a good many thousand dollars to boot. In point of fact, when harassed and heart broken, as Fanny Davenport was for months before her death, when conscious that the brilliant and magnificent life of the stage was a closed book to her, when realizing that never again could she hope to see the footlights flash for her, or hear the curtain-bell ring, or the orchestra begin, or the "stage waits," or the applause sound out—and that never more should any pen be dipped either to praise or to blame her until the great curtain should be rung down forever, Fanny Davenport had no unkind word for any one that lives, and only generous, noble hopes for those whom she left to mourn her. To the public she gave great and unmeasured pleasure. On the stage she leaves a blank place, for her unique and splendid personality and powers can be neither forgotten nor given substitute. FRANCES AYMAR MATHEWS.

HE DOESN'T LIKE TEXAS.

ATLANTA, GA., Oct. 16, 1898.

To the Editor of The Dramatic Mirror:

SIR.—As THE MIRROR is the recognized authority on matters theatrically and as your aim is, of course, at all times to benefit managers and the profession at large, I write to warn all company managers of the condition of things in Texas, and give the actual facts, and then, if they wish to tackle the Texas proposition, all well and good.

Texas is bankrupted.

Cotton is selling at from 4 3-16 to 4½ cents.

It costs 6 cents to cultivate and raise cotton.

The conclusion is plain to a five-year-old child.

I met a man on the depot platform and asked him if he was living in Texas because he wanted to or because he had to.

"Stranger, I'm ashamed to look my wife and children in the face," he answered. "They are living on hog-belly and hominy. All my neighbors are doing the same. I can't get out, or I would. We are bankrupt, sir. We have over produced, and cotton is worthless."

Now, how can anyone expect a show to be patronized by these unfortunates?

A worse evil than the cheap cotton is the "repertoire" company, which is worked by the enterprising Texas manager in this wise: At Houston the Peters Repertoire company kindly suspended their 10, 20, and 30 cent entertainment, to allow us to go in at $1, they following us next day with the usual matinee. Repertoire companies at 10-20-30 ahead of you, following you, and laying off to let you play!

And, of course, in this wealthy community the $1 show does well—that is, it does if you "keep smoking long enough."

We did not suffer, simply because Lincoln J. Carter is worth a fortune. I think if we had stayed in Texas about four weeks longer, he'd have spent all of it.

It is not necessary to mention the quarantine, because that goes with Texas, as a matter of course, in its season.

A real truthful man in Waco told me that the devil came out of his particular residence one morning in the latter part of September wearing a buffalo skin overcoat, and twenty minutes after striking Waco he was looking for the artificial ice plant.

Business along the line here—Mobile, Birmingham, and Atlanta—is good.

You may hesitate about publishing the cold facts about Texas, but no one is to blame for the statements but HAL REID.

A MANAGER'S COMPLAINT.

BAY CITY, MICH., Oct. 25, 1898.

To the Editor of The Dramatic Mirror:

SIR.—The advice kindly tendered to traveling managers by "A Local Manager" in THE MIRROR of Oct. 22 is most excellent in theory, but almost impossible in practice.

Foolishly imagining that, in these days of cheap companies and their cheaper salacious methods of pandering to degraded public taste by vulgar lithographs, managers would welcome an innovation, I had reproduced by photogravure process the most prominent scenes of Miss Francis of Yale. This work was an artistic addition to the photogravure portraits of my stars, Mr. Etienne Girardot and Miss Agnes Rose Lane. I find, however, that in the majority of cases the local managers and lithographers are so taken with the fine work that they prefer giving them away to their chosen friends to taking any trouble to exhibit them in store windows. Either they are too lazy to do so or they have a set routine of billing and any innovation proposed by the traveling manager is sure to meet with some idiotic objection. Though I have every possible variety of photogravure work, I find that just as much ordinary paper has to be given now as last season to afford me a good billing.

As an adornment of the lithographer's barber's back parlor, or of the office and home of the local manager, or as souvenirs for his many friends who are the parasites that never would think of paying for their seats, the photogravures are very welcome. But let not my brother managers ever think that an artistic innovation will meet reciprocation on the local manager's part. It has been my good fortune to meet many charming, energetic local managers that take an interest in their work, but they are the golden exceptions that prove the rule.

Very truly yours,
BRENTON THORPE.

THE ELKS.

New Castle, Pa., Lodge No. 69 was reorganized Oct. 5. A number of members of the old lodge as well as many new members joined. The installation of officers was in charge of District Deputy George J. F. Falkenstein, of McKeesport, Pa., who was assisted by members of the order from that place and Allegheny, Pa. The officers installed were as follows: R. A. Winternitz, E. R.; H. W. Grigsby, E. L. K.; W. H. Hill, E. L. K.; W. G. Hunter, E. L. K.; W. G. Leddy, Secretary; J. C. Offutt, Treasurer; J. B. White, Tiler; R. M. Campbell, Delos Pierce, and R. Patterson, Trustees. A fine banquet was served after the exercises.

Oskaloosa, Iowa, Lodge No. 340 has contracted for a new Elks' club room and hall, to be modern in every way.

Salem, O., Lodge No. 305 initiated a class of twenty-five candidates on Oct. 20, and gave a social session afterward. Mayor James A. Rice, of Canton, O., acted as toast master.

REFLECTIONS.

Joseph Le Brandt has copyrighted the title of his new melodrama, The Pace that Kills.

Louise Hepner is winning many laurels in the form of press notices on account of her clever work as Jack in Jack and the Beanstalk.

Russ Whytal is so delighted with the scene for the second act of his new play, Vagabondia, that he has taken the precaution to have it patented.

The American Academy of the Dramatic Arts and Empire Theatre Dramatic Sshool began its fifteenth year on Wednesday last. The student performances will begin shortly, and will include several novelties.

Eleanor Singleton lost by a recent fire in a Chicago storage house a handsome opera wardrobe, valued at several hundreds of dollars, and scores of over forty operas, the property of her husband, the late Thomas D. Lowden.

Jay Strawn de Silva, four years assistant treasurer of the Coates Opera House, Kansas City, Mo., has returned to the theatre as treasurer, after traveling all over the United States and Mexico, giving Shakepearean readings.

John Woodard has written a four-act comedy drama, Cupid's Harvest, dealing with New England life. It had its first production at Rutherford, N. J., Mr. Woodard's home, Sept. 29, and met with success. Mr. Woodard may take the play on the road.

Nellie Hawthorne, of the Mathews and Bulger company, while playing in Seattle recently, received a bouquet of roses in the centre of which was a mother-of-pearl box containing an exquisite pair of diamond and sapphire earrings, together with a card stating that the present was from one who had seen and admired Miss Hawthorne's performance in Vienna. Miss Hawthorne tried in vain to find the unknown donor.

T. H. Dobson and James L. Ring will produce Rip Van Winkle, featuring Samuel W. Glenn, who played Rip at his theatre in Norfolk, Va., in 1856. Other engagements include W. H. Bokee, Misses F. M. Garver and Josie Granger, and the Rooney children, the youngest of the late Pat Rooney's family.

Robert Hunter, in advance of Jefferson De Angelis, arrived in town last week to remain until Nov. 14, when The Jolly Musketeer will open at the Broadway. Mr. Hunter reports a great success in Philadelphia, where the opera ran for three weeks, and expects to have equally good news from the Washington engagement, which began last night.

Joseph O'Mara was obliged to leave the Broadway Theatre Opera company during its Chicago engagement on account of the serious condition of his throat. He came to New York for treatment, and recovered his voice so quickly that he was able to reappear in his role in The Highwayman at St. Louis last evening.

For the special performance of As You Like It at the Academy of Music, Philadelphia, Colonel T. Allston Brown engaged Mary Shaw, Maude Durban Skinner, Katie Gilbert, W. G. Beach, Howard Kyle, John Malone, Charles W. Butler, Gilmore Scott, Jules Cluzetti, W. V. Rannes, and Frank Sylvester. The other members of the company were secured in Philadelphia.

Martha Van Allen, George Elliot, Florence Wilberham, and L. E. Conness jointly write to THE MIRROR to deny H. L. Mayer's imputation that they left his Hollis Stock company without due notice and with no cause. The four ex-members state that the first week's salary was paid in checks, the second week's was not forthcoming, and that for the following three weeks the entire amount paid to Miss Wilberham, Miss Elliot, and Miss Van Allen was $12. Mr. Conness by appealing to the law secured all his salary except $30. They relate that after sore tribulations in the way of hotel bills, attached baggage and fines for not laughing merrily on cue, Mr. Mayer left them to their fate in St. Thomas, Ont., with their bills unpaid. According to contract they claim that all hotel expenses should have been met by the management. Furthermore, the letter writers make the serious charge against Mr. Mayer that he pirated Augustin Daly's Nancy and Co., producing it under the title of Her Play.

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THE NEILL COMPANY
THE PIKE OPERA HOUSE, CINCINNATI, O.

MONTGOMERY PHISTER, in *Commercial Tribune*, Oct. 17, says:—The most brilliant, sumptuous and generally satisfying performance of The Senator ever known to our local stage was applauded, laughed over (with an occasional tear here and there for sweet, patient, Mabel Denham), indeed, enthused over, at Pike's last evening by one of the largest and most fashionable audiences it would seem possible to gather within the encompassing walls of an ordinary theatre. Its authors, Lloyd and Rosenfeld, would have added their force to the reverberating applause, no doubt, if such a thing were possible, seeing in the work of many of the cast the best realization of the pictured ideals of their brain-given characters.

It was a performance greater in excellence than is usually to be enjoyed at theatres the most pretentious, and no company ever employed by Mr. Crane could have improved upon it in the slightest. The third act, the one which the first author, Mr. Lloyd, evidently selected as the keystone to the arch of plot and story, was most admirable, even to its minutest details. If the author's ideas were not here realized, then, like Lear, no living actors are ever to accomplish this work. The enthusiasm of the tremendous audience of last night, keeping well abreast of the work of the players, reached its climax in this Senate room scene, and, after the lowering of the curtain, a call for the entire company, made in so positive and insistent a manner as not to be denied, brought every individual of the cast in procession across the stage in real Adelphi style. One might have thought The Senator an English melodrama of the coinage of Petitt and Simms had they dropped in at the Pike at that precise moment.

Good acting, it might be added, was but one of the factors in the splendid success of this always interesting play at this house yesterday; its elaborate, appropriate and carefully considered production was, it might almost be said, its greatest charm. Great things have been accomplished at the Pike in the way of scenic adornment of its stage, but no play presented there since the advent of the Neill company, now nearly two years ago, has ever been so richly equipped in necessary accessories of all descriptions, while the many scenes were striking examples of excellence in scenic art.

The attendance was the largest, so far, of the season at this house, and the extraordinary demand for seats makes it certain that the week is to be "a continuous performance" of crowded houses.

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Sketches from Genuine Criticisms of the New York Press:

New York Press, Sept. 20, 1898.

The play is of a superior sort, on an order identical with that of Shenandoah. Paul Gilmore had *three curtain calls after each act.* The play was a big success, and the audience last night placed the stamp of approval upon it.

New York Herald, Sept. 20, 1898.

The Dawn of Freedom went with a boom.

New York Mirror.

Paul Gilmore made a handsome figure as the redoubtable Lopez, and scored a pronounced hit as a romantic hero. His picturesque appearance, fine voice and capital acting score him a real success.

New York Times, Sept. 20, 1898.

The play was received with loud applause by a crowded audience. The piece was showily and elaborately mounted, and acted with vigorous directness. It is full of life and color.

New York Journal, Sept. 20, 1898.

The play is crammed so full of thrills—patriotic, military and otherwise—that the mind of the auditor is bewildered; he can only applaud. When he tries to describe, words fail.

New York World, Sept. 20, 1898.

The play went with a bang. There are five acts and every one contains a thrilling situation.

New York Telegraph, Sept. 20, 1898.

The scenic effects, especially the battle scenes, were wonderfully realistic. The production aroused great enthusiasm. The Naval fight between the fleets of Sampson and Cervera work the audience to the proper heights of appreciation.

Sketches from Philadelphia Criticisms:

Philadelphia Inquirer, Oct. 25, 1898.

The author built his story from the most vivid imagination as to the outcome of the struggle in Cuba, and it is founded on facts. The plot is well conceived and the battle between the warships before Santiago realistic.

Philadelphia Item, Oct. 25, 1898.

The play was written long previous to the destruction of the Maine and at a time when there was no prospect of war with Spain. It is unique in its prophecy of events that since have come to pass. Of course the stirring events of the war furnished new material for the author.

Philadelphia Record, Oct. 25, 1898.

The play possesses enough patriotic incidents to set every one of its audiences aglow with enthusiasm. The landscapes near Santiago and the scene of San Juan hill were inspiring, but the grand spectacular climax came in the ocean view of the sinking of Cervera's fleet.

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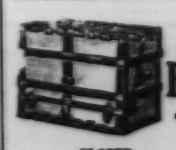

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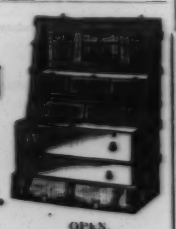

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